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ABSTRACT

As an aid to Miami-Dade Community College's writing instructors, this report describes the use of the Response System with Variable Prescription (RSVP) Program for Immediate Analysis of Writing, a software package designed to produce feedback statements in the form of personalized letters that reinforce student learning and help correct writing errors. The report first outlines the history of the RSVP Program and then describes the four levels of feedback statements provided by the system: levels A (basic), B (intermediate), and C (superior) provide corrective prescriptions for 156 mechanical and rhetorical errors, and level P (primary) provides non-prescriptive explanations of basic writing concepts such as sentence structure, verb tense, and the use of pronouns. Examples of feedback letters generated by the RSVP system, including welcome letters, assignment feedback letters, status reports, and final reports, are then presented, followed by guidelines to be used in determining the appropriate level of feedback for each student. The report concludes with examples of student essays representing each level of writing skill. Accompanying each essay is an illustration of an appropriately marked computer card, and an example of the kind of feedback letter the student would receive. (JP)

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ED190167

RSVP

FEEDBACK PROGRAM FOR INDIVIDUALIZED ANALYSIS OF WRITING

MANUAL FOR FACULTY USERS

PART I ANALYZING STUDENTS' WRITING

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PART I

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Part II ("Using Mark Sense Cards") and

Part III ("Using Optical Scanning Forms")

are each bound separately.

Welcome to Miami-Dade Community College's RSVP* Feedback Program for Individualized Analysis of Writing! Part I of this manual is intended to: (A) introduce you to the rationale behind the RSVP Feedback Program, (B) describe the development of the program, (C) show you examples of the feedback letters that RSVP generates for the students whose writing you evaluate, and (D) give you some general guidelines on using the RSVP system. Part II outlines the steps you should follow to evaluate your students' writing and then to process the computer cards that communicate your decisions to RSVP, and it explains how to interpret the feedback to you and your students. Part III outlines the processing steps you should follow if you use optical scanning forms instead of computer cards.

A. INTRODUCTION

In support of your invaluable role in teaching students to write competently, the RSVP Feedback Program has two main goals: to provide your students with individualized computer feedback that you select to specify and explain diverse writing errors, thereby giving you more time and energy to concentrate on positive reinforcement and on new strategies for classroom activities; and to supply you with important data to monitor the progress of your students. As with any new system, it takes some extra time and effort to become familiar with the process of using RSVP, but once you pass that stage, in most instances you may expect the RSVP Feedback Program to be both helpful and timesaving. Your reactions to the program are welcome, so if you have any comments or questions about this manual or the feedback to you and your students, please get in touch with:

Department of Computer-based Instructional
Development and Research
Miami-Dade Community College
11011 S.W. 104th Street
Miami, Florida 33176
(305) 596-1290

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*RSVP is a computer system called Response System with Variable Prescriptions.

B. DEVELOPMENT OF THE RSVP FEEDBACK PROGRAM

The team that developed this program was composed of Miami-Dade Community College English teachers whose week-by-week experience in the classroom enabled them to identify the major writing problems of a diverse student population. To ensure that they understood the concerns of most faculty and that they would write precise and relevant feedback, the team met informally with members of various departments at Miami-Dade Community College, obtained information about the writing programs currently implemented on each of the campuses, reviewed tapes of the National Institute of Education's Conference on Writing, and studied the results of other writing programs across the country. The working model, the revised model, and the four levels of feedback have been (and will continue to be) reviewed at each stage of development. More details about this process are contained in two documents available from Miami-Dade Community College. The documents are: Review of Literature on Improvement of Writing and Report to the Exxon Education Foundation.

The program presented here focuses on the definable aspects of "good" writing that lend themselves to computerized feedback (called prescriptions), and it delegates to you, the faculty users of RSVP, the choice of curriculum materials, learning environments, teaching strategies, and grading procedures. RSVP is a delivery system, a handy and quick means of disseminating information that has been composed and reviewed by English teachers and that relays to students the kinds of messages you often want to write in the margins of their papers. The feedback may be used at any stage of the writing process--from prewriting to rewriting.

In writing prescriptions for students' errors (as well as a few handouts to supplement the computer-printed letters), the teachers concentrated on emphasizing the problems in communication faced by a reader when language is used incorrectly, presenting correct models (drawn from familiar events and activities)

rather than examples of errors, providing acceptable alternate ways of expression that depend upon the intention of the writer, constructing examples as a sequence of sentences in a paragraph whenever feasible, avoiding technical terms as much as possible, offering suggestions on how to avoid a recurrence of errors, and empathizing with the difficulties students may be facing in improving their writing.

The program offers four levels of feedback (A, B, C, and P). Levels A, B, and C deal with both the mechanics and the rhetoric of students' writing. For this program, the term "mechanics" refers to spelling, punctuation, capitalization, and grammar, while the term "rhetoric" refers to the organization and development of ideas, as well as to diction and style. Some skill areas overlap in all three levels, while some are unique to each level. At Level A, which has forty-five prescriptions, there are twice as many prescriptions dealing with mechanics as there are prescriptions dealing with rhetoric; at Level B, which has sixty-seven prescriptions, and Level C, which has forty-five prescriptions, the ratio is 1:1. At Level P, which has seven prescriptions, the emphasis is on basic concepts underlying the mechanics of writing.

At Level A (basic), the feedback is short (readability estimate of 7th grade*), deals with specific errors, and is generally free of terminology that might be too difficult for a person writing at this basic level; Level A has been restricted to fundamental errors that most severely impede communication.

At Level B (intermediate), the feedback is of moderate length (readability estimate of 9th grade*) and contains some specialized terminology and explanations; Level B is probably appropriate for a majority of students in a given average freshman composition class.

At Level C (superior), the feedback (readability estimate of 11th grade*) often addresses itself to a whole skill area rather than specific errors; Level C

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*using Edward Fry's Graph for Estimating Readability

is designed for the strong writer whose basic communication is clear, but who can still benefit from instruction.

The three grids for Levels A, B, and C are designed to encourage selective evaluation of students' writing. Some students, however, may be so deficient in a skill area that their writing is filled with many errors--errors that reveal a fundamental writing problem caused by a lack of understanding of a certain concept in English expression. For example, a writing sample may be so filled with sentence fragments, fused sentences, comma splices and/or other errors in punctuation that to give the student two or three prescriptions that state and exemplify particular rules (selective evaluation) would be to ignore the underlying problem.

The fourth level of feedback--Level P (primary)--deals with some of these underlying problems. The Level P grid offers instructors the option of marking all the errors they find in a writing sample. RSVP then analyzes these errors to select a pattern of error. The program has seven patterns arranged hierarchically in the order in which RSVP will look for them:

Pattern 1: "Learning to Recognize a Sentence"
Pattern 2: "Learning to Make Words Agree"
Pattern 3: "Learning to Understand Verb Tense"
Pattern 4: "Learning to Spot Word Endings"
Pattern 5: "Learning to Use Pronouns"
Pattern 6: "Learning to Place Modifiers"
Pattern 7: "Learning to Spell What You Mean"

At Level P, the feedback (readability estimate of 5th grade*) generally is nonprescriptive and attempts, through a series of examples, to drive home a single concept basic to English expression.

The grids for Levels A, B, C, and P follow in sequence.

These Grids (I.5-I.11) have been deleted due to reproducibility.

*using Edward Fry's Graph for Estimating Readability

QUALIFICATIONS FOR PATTERNS

Pattern 1: The Sentence

Skill Area	Classification within Skill Area
Fragment	3. Dependent or subordinate clause used as a sentence OR 4. Verbal phrase used as a sentence OR 5. Omission of subject or verb
	AND
Fused Sentence	6. Comma splice--misuse of comma between sentences OR 7. Run-on
	AND
Punctuation	22. Omission of end punctuation
Comma	OR 25. Misuse or omission of semicolon OR 26. Unnecessary use of comma OR 27. Omission of comma after introductory modifier OR 28. Omission of commas with interrupters--parenthetical expressions, appositives OR 29. Omission of comma to separate two main clauses joined by coordinating conjunction

Pattern 2: Agreement

Skill Area	Classification within Skill Area
Subject/verb agreement	8. Singular subject/plural verb, plural subject/singular verb OR 9. Problem with indefinite subject OR 10. Object of preposition mistaken for subject OR 11. Problem with inverted subject and verb OR 12. Singular collective subject/plural verb
	AND
Pronoun	20. Lack of agreement with antecedent

Pattern 3: Verb Tense

Skill Area	Classification within Skill Area
Verb usage	13. Shift in tense AND 14. Curtailed verb--omission of "ed" ending AND 15. Misuse of principal parts of irregular verbs OR 16. Misuse of principal parts of irregular verb "to be"

Pattern 4: Word Endings

Skill Area	Classification within Skill Area
Subject/verb agreement	8. Singular subject/plural verb, plural subject/singular verb
	AND
Verb usage	14. Curtailed verb--omission of "ed" ending
	AND
Diction	32. Incorrect formation of noun plurals

Pattern 5: Pronouns

Skill Area	Classification within Skill Area
Pronoun	17. Vague or ambiguous reference AND 18. Misuse of reflexive/intensive pronoun AND 19. Shift AND 21. Misuse of nominative, possessive, and objective cases

Pattern 6: Modifiers

Skill Area	Classification within Skill Area
Syntax	36. Adverbial modifiers OR 37. Ambiguous or unclear word order OR 38. Mixed construction OR 39. Lack of parallelism
	AND
Modifier	40. Dangling OR 41. Misplaced

Pattern 7: Spelling

Skill Area	Classification within Skill Area
Punctuation	23. Misuse or omission of apostrophe for possession OR 24. Misuse or omission of apostrophe in contractions
	AND
Spelling	30. Errors related to mispronunciation OR 31. Incorrect separations or combinations of words
	AND
Diction	33. Commonly confused words

C. RSVP FEEDBACK (LETTERS)

The RSVP Feedback Program provides four types of letters to students: a Welcome Letter, Assignment Feedback Letters, Status Reports, and a Final Report. Each type will be described and exemplified in turn.

1) Welcome Letter

The Welcome Letter on the opposite page shows how RSVP introduces itself to the students. This letter is independent of other RSVP feedback to students.

INDIVIDUALIZED ANALYSIS OF WRITING
MIAMI-DADE COMMUNITY COLLEGE*

JUNE 11, 1979
STUDENT #: 0000001

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT,

HELLO. MY NAME IS RSVP. I'M A COMPUTER-BASED SYSTEM OF INSTRUCTION. MY FULL NAME IS (R)ESPONSE (S)YSTEM WITH (V)ARIABLE (P)RESCRIPTIONS. THIS MEANS THAT I CAN BE PROGRAMMED TO PRINT FEEDBACK FOR INDIVIDUALIZED ANALYSIS OF YOUR WRITING SKILLS. I CAN'T READ YOUR WRITING ASSIGNMENTS; ONLY YOUR INSTRUCTOR CAN DO THAT. I CAN'T GIVE YOU GRADES EITHER. WHAT I CAN DO IS PRINT INFORMATION REQUESTED BY YOUR INSTRUCTOR SPECIFICALLY FOR YOU TO READ.

ONE OF THE PURPOSES OF YOUR PRESENT WRITING COURSE IS TO SHOW YOU HOW TO IMPROVE YOUR WRITING, AND THERE ARE SEVERAL WAYS I CAN HELP YOU PRACTICE USING THE STANDARD MECHANICS AND RHETORIC OF WRITTEN EXPRESSION.

(1) I'M A HANDY REFERENCE WHEN YOU WANT TO REVIEW A CERTAIN SKILL THAT YOUR INSTRUCTOR HAS INDICATED YOU NEED TO WORK ON.
(2) BECAUSE YOUR INSTRUCTOR'S TIME IS LIMITED, I CAN MORE EASILY PROVIDE A FULLER DISCUSSION OF YOUR WRITING THAN YOUR INSTRUCTOR CAN IN THE MARGIN OF YOUR PAPER.
(3) WHEN YOU HAVE A CONFERENCE WITH YOUR WRITING INSTRUCTOR, I CAN BE A SOURCE OF FURTHER DISCUSSION ABOUT THINGS YOU DON'T UNDERSTAND.
(4) THE FORMAT OF MY INFORMATION SHOWS YOU POSITIVE WRITING MODELS THAT YOU CAN FOLLOW AS YOU ATTEMPT TO STRENGTHEN YOUR WRITING SKILLS.
(5) BECAUSE I ENABLE YOUR INSTRUCTOR TO SPEND MORE TIME AND ENERGY ON YOUR CLASSROOM ACTIVITIES, I CAN HELP YOU TO BENEFIT MORE THAN EVER FROM YOUR INSTRUCTOR'S KNOWLEDGE AND CREATIVITY.

HERE'S HOW I WORK. AFTER READING YOUR FIRST WRITING ASSIGNMENT, YOUR INSTRUCTOR WILL GIVE ME A CARD THAT TELLS ME WHICH SKILLS YOU SHOULD WORK ON TO IMPROVE YOUR WRITING; I, IN TURN, WILL PRINT A LETTER TO YOU WITH COMMENTS TO READ IN CONJUNCTION WITH SPECIFIC AREAS OF YOUR PAPER. I CAN'T MAKE UP THESE COMMENTS; I CAN ONLY PRINT WHAT YOUR INSTRUCTOR HAS TOLD ME TO SAY. I AM ONLY A DELIVERY SYSTEM FOR YOUR INSTRUCTOR'S WORDS.

FOR EACH ASSIGNMENT YOU SUBMIT, I'LL PRINT A NEW LETTER TO YOU WITH THE PARTICULAR INFORMATION YOUR INSTRUCTOR WANTS YOU TO STUDY AND EXPECTS YOU TO TRY TO INCORPORATE IN YOUR WRITING. SINCE YOU CAN'T COMMUNICATE WITH ME DIRECTLY, BUT YOU CAN WITH YOUR INSTRUCTOR, YOU SHOULD SEE ---------- ---------- IF YOU HAVE ANY COMMENTS ABOUT OR PROBLEMS WITH MY FEEDBACK. REMEMBER ONE IMPORTANT THING, THOUGH: I CAN HELP YOU ONLY IF YOU TAKE ME SERIOUSLY AND ONLY IF YOU WRITE AND WRITE AND WRITE IN ORDER TO PRACTICE WHAT YOUR INSTRUCTOR TRIES TO TEACH YOU THROUGH ME.

GOOD LUCK THIS TERM.

SINCERELY,

RSVP

I.17

*Any other institution using RSVP has its own name printed here.

**The name of the instructor appears here.

2) Assignment Feedback Letter

This is the letter that RSVP generates for each of your students to present the specific prescription(s) you request for every writing assignment.

The top left-hand corner of the letter carries the word "HANDOUT" and an appropriate number if the student is to receive one or more of the five handouts that have been developed to supplement the prescriptions.

The first line states whichever assignment number is current.

Then, depending on the level of the prescription(s) you give, one of thirteen possible statements appears. Each is designed to introduce the student to the assigned prescription(s) and to indicate to you whether you are moving the student up or down or maintaining the same level. The terms "Level A," "Level B," "Level C," and "Level P" are purposely avoided in communications with students. Notice the key words (underlined) that differentiate each statement.

A student who stays at the same level as in the previous assignment or whose assignment is evaluated out of sequence receives:

> Below are some comments I am having you read to help you see ways to improve your writing.

All students receive this line for their first assignment.

A student who moves from Level P to Level A receives:

> Now that you have read about one general idea in writing, I am giving you some basic comments about specific skills. These comments may cover some of what you have read about before, but they will take a different approach to help you in your writing.

A student who moves from Level P to Level B receives:

> Now that you have read about one general idea in writing, I am giving you some detailed comments about specific skills. These comments may cover some of what you have read about before, but they will take a different approach to help you in your writing.

A student who moves from Level P to Level C receives:

> Now that you have read about one general idea in writing, I am giving you some detailed comments about complex skills. These comments may cover some of what you have read about before, but they will take a different approach to help you in your writing.

HANDOUT B

MIAMI-DADE COMMUNITY COLLEGE
INDIVIDUALIZED ANALYSIS OF WRITING

ASSIGNMENT 1 STUDENT #: 0000003
JULY 16, 1979

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT 1.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .

YOUR WRITING LETS PEOPLE LEARN ABOUT YOUR TOPIC IN A NEW AND DIFFERENT MANNER. THIS PERSONAL APPROACH TO WRITING SHOWS GREAT PROMISE. YOUR DESIRE TO EXPRESS YOUR IDEAS IN A FRESH MANNER SHOULD HELP YOU TO WRITE INTERESTING AND DISTINCTIVE PAPERS.

. . . . . .

1

FRAGMENT:
DEPENDENT OR SUBORDINATE CLAUSE USED AS A SENTENCE

TO MAKE YOURSELF UNDERSTOOD, YOU NEED TO WRITE YOUR IDEAS IN COMPLETE SENTENCES. READ ALOUD THE EXAMPLES BELOW AND NOTICE HOW EACH EXPRESSES A WHOLE THOUGHT.

1. BECAUSE GREEN IS MY FAVORITE COLOR, I WEAR IT ON SPECIAL OCCASIONS.
2. AFTER THIS SCHOOL YEAR IS OVER, I WILL BE WORKING FULLTIME.

WHEN A DEPENDENT OR SUBORDINATE CLAUSE (A WORD GROUP STARTING WITH WORDS SUCH AS "BECAUSE," "ALTHOUGH," "WHEN," "SINCE," "IF," "WHILE," "FOR," OR "AFTER") BEGINS AN IDEA, ADD A COMMA AFTER THAT WORD GROUP. THEN ADD AN INDEPENDENT OR MAIN CLAUSE (COMPLETE IDEA TO FINISH THE MEANING). PLACE A PERIOD AT THE END OF THE SENTENCE.

3. I WEAR GREEN ON SPECIAL OCCASIONS BECAUSE IT IS MY FAVORITE COLOR.
4. I WILL BE WORKING FULLTIME AFTER THE SCHOOL YEAR IS OVER.

IN EXAMPLES 3 AND 4, THE WORD GROUPS BEGINNING WITH "BECAUSE" AND "AFTER" ARE USED TOWARD THE END OF EACH SENTENCE. SENTENCE 3 EXPRESSES THE SAME IDEA AS SENTENCE 1; SENTENCE 4 EXPRESSES THE SAME IDEA AS SENTENCE 2. NOTICE, HOWEVER, THAT NO COMMAS ARE USED IN SENTENCES 3 AND 4. REMEMBER TO PLACE A PERIOD AT THE END OF EACH SENTENCE.

A student who moves from Level A to Level B receives:

Because of the progress I see you have been making in your writing, I am having you begin reading some comments that are more detailed. Although they may cover some areas you have read about before, the comments below will take a different approach to help you in your writing.

A student who moves from Level B to Level C receives:

Because I notice considerable improvement in your writing, I am having you begin reading some comments that are more complex. Although they may cover some areas you have read about before, the comments below will take a different approach to help you in your writing.

A student who moves from Level A to Level C receives:

Because I see you making significant strides forward in you writing, I am having you begin reading some comments that are more detailed and complex. Although they may cover some areas you have read about before, the comments below will take a different approach to help you in your writing.

A student who moves from Level C to Level B receives:

Although I have been giving you some detailed comments about complex skills, I am now having you read about some simpler skills. They may cover some areas you have read about before, but the comments below will take a different approach to help you in your writing.

A student who moves from Level B to Level A receives:

Although I have been giving you some detailed comments about your writing, I am now having you review some basic rules about mechanics. They may cover some areas you have read about before, but the comments below will take a different approach to help you in your writing.

A student who moves from Level C to Level A receives:

Although I have been giving you some detailed comments about complex skills, I am now having you review some basic rules about mechanics. They may cover some areas you have read about before, but the comments below will take a different approach to help you in your writing.

A student who moves from Level A to Level P receives:

Although I have been giving you some basic comments about specific skills, I am now having you read about one general idea in writing. These comments may cover some of what you have read about before, but they will take a different approach to help you in your writing.

A student who moves from Level B to Level P receives:

Although I have been giving you some detailed comments, I am now having you read about one general idea in writing. These comments may cover some of what you have read about before, but they will take a different approach to help you in your writing.

. . . . . .
1

SUBJECT/VERB AGREEMENT:
SINGULAR SUBJECT/ PLURAL VERB, PLURAL SUBJECT/ SINGULAR VERB

READ THE SENTENCES BELOW:

1. LEROY RUSHES TO SCHOOL.

ONE PERSON---------- ---------SHOWS ACTION
(SINGULAR SUBJECT) (SINGULAR VERB)

2. THE WALL CRUMBLES.

ONE THING---------- ---------SHOWS ACTION
(SINGULAR SUBJECT) (SINGULAR VERB)

IN THE FIRST SENTENCE, "LEROY" IS THE SUBJECT. IN THE SECOND SENTENCE, "WALL" IS THE SUBJECT. THE VERBS "RUSHES" AND "CRUMBLES" SHOW ACTION.

LEROY IS ONE PERSON. THE WALL IS ONE THING. BOTH LEROY AND THE WALL ARE SINGULAR SUBJECTS. NOW READ THESE SENTENCES:

3. LEROY AND MORRIS RUSH TO SCHOOL.

TWO PERSONS---------- ---------SHOWS ACTION
(PLURAL SUBJECT) (PLURAL VERB)

4. THE WALL AND CEILING CRUMBLE.

TWO THINGS---------- -------SHOWS ACTION
(PLURAL SUBJECT) (PLURAL SUBJECT)

THE VERBS IN ALL FOUR SENTENCES SHOW THAT THE ACTION IS TAKING PLACE AT THE PRESENT. NOTICE THE DIFFERENCE IN THE VERBS IN SENTENCES 1 AND 3--"RUSHES" IN SENTENCE 1 AND "RUSH" IN SENTENCE 3. NOTICE ALSO THE VERBS IN SENTENCES 2 AND 4--"CRUMBLES" IN SENTENCE 2 AND "CRUMBLE" IN SENTENCE 4. BOTH "RUSHES" AND "CRUMBLES" ARE SINGULAR VERBS. "RUSH" AND "CRUMBLE" ARE PLURAL VERBS.

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A student who moves from Level C to Level P receives:

> Although I have been giving you some detailed comments about complex skills, I am now having you read about one general idea in writing. These comments may cover some of what you have read about before, but they will take a different approach to help you in your writing.

While these statements cover all the possibilities for movement from level to level, some are more likely to occur than others. You are urged to avoid a lot of switching back and forth in your holistic placement of students' writing, especially if that movement reflects your desire to use a specific item on a grid rather than your overall assessment of a student's level of writing.

The prescription(s) you request follow in sequence. Each prescription is introduced by a heading that names the skill area and the classification; to enable your students to match up their prescriptions with the appropriate sections of their papers, you should provide them with a set of symbols you will use to designate the skill areas. At the top left-hand corner of each prescription appears a "1," a "2," or a "3" to indicate to you and the student that this is a first-time, a second-time, or a third-time occurrence. A prescription requested one time at one level and one time at another level is considered a first-time occurrence for each level. In addition, RSVP is now being programmed to refer students at Miami-Dade Community College to other resources that can supplement the prescriptions when the students repeat the same errors in their writing.

The same final statement appears on every student's letter, followed by "SINCERELY" and your name. If you wish, RSVP can be programmed to give your office room number, office phone number, and office hours below your name.

. . . . . .
1

SPELLING: RULE-RELATED ERRORS

ALTHOUGH THERE ARE MANY--TOO MANY--SPELLING RULES IN ENGLISH, AND ALTHOUGH NONE OF THEM IS VALID ALL THE TIME, THERE ARE FOUR BASIC SPELLING RULES. A REVIEW OF THESE BASIC RULES CAN HELP YOU REMEDY AT LEAST SOME OF YOUR SPELLING ERRORS. PLEASE CONSULT HANDOUT 3 WHEN YOU WRITE.

. . . . . .
1

METHOD OF DEVELOPMENT:
INADEQUATE USE OF DETAILS, FACTS, STATISTICS

THE CENTRAL IDEA (TOPIC SENTENCE) OF YOUR PARAGRAPH SHOULD BE SUPPORTED AND DEVELOPED BY THE OTHER SENTENCES. ONE WAY TO SUPPORT YOUR TOPIC SENTENCE IS WITH DETAILS, FACTS, OR STATISTICS. LOOK AT HOW THE FOLLOWING PARAGRAPH USES THIS METHOD OF DEVELOPMENT:

TOPIC SENTENCE: LAST WEEK, I WITNESSED AN AUTOMOBILE ACCIDENT, WHICH IS STILL ON MY MIND.

EXAMPLE OF DEVELOPMENT WITH DETAILS:
LONG AFTER THE WRECKED CARS WERE TOWED AWAY AND THE BROKEN GLASS WAS SWEPT UP, WITNESSES REMAINED, TALKING AMONG THEMSELVES.

EXAMPLE OF DEVELOPMENT WITH A FACT:
THE EUROPEAN COMPACT SKIDDED FIFTY YARDS, FROM THE CORNER OF PALM DRIVE TO COLLINS AVENUE.

EXAMPLE OF DEVELOPMENT WITH A STATISTIC:
IN THE LAST YEAR, TEN ACCIDENTS HAVE OCCURRED AT THE SAME LOCATION.

NOTE: WHEN YOU USE DETAILS, FACTS, OR STATISTICS TO SUPPORT YOUR TOPIC SENTENCE, MAKE SURE THE INFORMATION IS ACCURATE AND BASED UPON RELIABLE SOURCES.

. . . . . .

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PRACTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

MIAMI-DADE COMMUNITY COLLEGE
INDIVIDUALIZED ANALYSIS OF WRITING

ASSIGNMENT 11 STUDENT #: 0000003
JULY 16, 197[illegible]

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT 2.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .
2

FRAGMENT:
DEPENDENT OR SUBORDINATE CLAUSE USED AS A SENTENCE

TO MAKE YOURSELF UNDERSTOOD, YOU NEED TO WRITE YOUR IDEAS IN COMPLETE SENTENCES. READ ALOUD THE EXAMPLES BELOW AND NOTICE HOW EACH EXPRESSES A WHOLE THOUGHT.

1. BECAUSE GREEN IS MY FAVORITE COLOR, I WEAR IT ON SPECIAL OCCASIONS.
2. AFTER THIS SCHOOL YEAR IS OVER, I WILL BE WORKING FULLTIME.

WHEN A DEPENDENT OR SUBORDINATE CLAUSE (A WORD GROUP STARTING WITH WORDS SUCH AS "BECAUSE," "ALTHOUGH," "WHEN," "SINCE," "IF," "WHILE," "FOR," OR "AFTER") BEGINS AN IDEA, ADD A COMMA AFTER THAT WORD GROUP. THEN ADD AN INDEPENDENT OR MAIN CLAUSE (COMPLETE IDEA TO FINISH THE MEANING). PLACE A PERIOD AT THE END OF THE SENTENCE.

3. I WEAR GREEN ON SPECIAL OCCASIONS BECAUSE IT IS MY FAVORITE COLOR.
4. I WILL BE WORKING FULLTIME AFTER THE SCHOOL YEAR IS OVER.

IN EXAMPLES 3 AND 4, THE WORD GROUPS BEGINNING WITH "BECAUSE" AND "AFTER" ARE USED TOWARD THE END OF EACH SENTENCE. SENTENCE 3 EXPRESSES THE SAME IDEA AS SENTENCE 1; SENTENCE 4 EXPRESSES THE SAME IDEA AS SENTENCE 2. NOTICE, HOWEVER, THAT NO COMMAS ARE USED IN SENTENCES 3 AND 4. REMEMBER TO PLACE A PERIOD AT THE END OF EACH SENTENCE.

. . . . . .
2

SUBJECT/VERB AGREEMENT:
SINGULAR SUBJECT/ PLURAL VERB, PLURAL SUBJECT/ SINGULAR VERB

READ THE SENTENCES BELOW:

1. LEROY RUSHES TO SCHOOL.

ONE PERSON---------- ---------SHOWS ACTION
(SINGULAR SUBJECT) (SINGULAR VERB)

2. THE WALL CRUMBLES.

ONE THING---------- ---------SHOWS ACTION
(SINGULAR SUBJECT) (SINGULAR VERB)

IN THE FIRST SENTENCE, "LEROY" IS THE SUBJECT. IN THE SECOND SENTENCE, "WALL" IS THE SUBJECT. THE VERBS "RUSHES" AND "CRUMBLES" SHOW ACTION.

LEROY IS ONE PERSON. THE WALL IS ONE THING. BOTH LEROY AND THE WALL ARE SINGULAR SUBJECTS. NOW READ THESE SENTENCES:

3. LEROY AND MORRIS RUSH TO SCHOOL.

TWO PERSONS---------- ---------SHOWS ACTION
(PLURAL SUBJECT) (PLURAL VERB)

4. THE WALL AND CEILING CRUMBLE.

TWO THINGS---------- -------SHOWS ACTION
(PLURAL SUBJECT) (PLURAL SUBJECT)

THE VERBS IN ALL FOUR SENTENCES SHOW THAT THE ACTION IS TAKING PLACE AT THE PRESENT. NOTICE THE DIFFERENCE IN THE VERBS IN SENTENCES 1 AND 3--"RUSHES" IN SENTENCE 1 AND "RUSH" IN SENTENCE 3. NOTICE ALSO THE VERBS IN SENTENCES 2 AND 4--"CRUMBLES" IN SENTENCE 2 AND "CRUMBLE" IN SENTENCE 4. BOTH "RUSHES" AND "CRUMBLES" ARE SINGULAR VERBS. "RUSH" AND "CRUMBLE" ARE PLURAL VERBS.

SINGULAR SUBJECTS (EXCEPT I AND YOU) TAKE VERBS WITH "S" OR "ES" ON THE END. PLURAL SUBJECTS USUALLY TAKE VERBS WITHOUT "S" OR "ES" ON THE END.

NOTE: SOME VERBS ALREADY END IN "S," SO THEY KEEP THE "S" WITH PLURAL SUBJECTS. SOME COMMON EXAMPLES ARE THE FOLLOWING:

GUESS PASS TOSS FUSS

THESE WORDS STILL TAKE AN "ES" WITH SINGULAR SUBJECTS. READ THE SENTENCES BELOW:

SAM AND JOE PASS THE BALL.
SAM PASSES THE BALL.

. . . . . .
1

PUNCTUATION:
MISUSE OR OMISSION OF APOSTROPHE IN CONTRACTIONS

"STICK 'EM UP. I'VE GOT A GUN IN MY POCKET."

THE GUNMAN IS OBVIOUSLY IN A HURRY, SO HE USES SHORTENED FORMS LIKE "STICK 'EM" FOR "STICK THEM" AND "I'VE" FOR "I HAVE." THE APOSTROPHE REPLACES THE "TH" IN "THEM" AND THE "HA" IN "HAVE." THE APOSTROPHE ALSO MARKS WHERE THE MISSING PARTS WERE. IN "I'VE," THE MARK GOES BETWEEN "I" AND "VE" TO SHOW WHERE THE "HA" OF "HAVE" WAS LEFT OUT.

LOOK AT HOW THE FOLLOWING WORD GROUPS ARE SHORTENED BY HAVING ONE LETTER LEFT OUT:

DO NOT	DON'T ("O" LEFT OUT BETWEEN "N" AND "T")
YOU ARE	YOU'RE ("A" LEFT OUT BETWEEN "U" AND "R")
IT IS	IT'S ("I" LEFT OUT BETWEEN "T" AND "S")
WHO IS	WHO'S ("I" LEFT OUT BETWEEN "O" AND "S")

SOMETIMES YOU MAY SHORTEN A WORD GROUP BY LEAVING OUT MORE THAN ONE LETTER. LOOK AT THE FOLLOWING EXAMPLES:

CANNOT	CAN'T ("NO" LEFT OUT BETWEEN "N" AND "T")
WE HAVE	WE'VE ("HA" LEFT OUT BETWEEN "E" AND "V")

REMEMBER: WHEN YOU SHORTEN A WORD GROUP, YOU USE AN APOSTROPHE TO SHOW WHERE YOU HAVE OMITTED ONE OR MORE LETTERS.

. . . . . .

1

UNITY AND COHERENCE: DIGRESSION(S)

BOTH A PARAGRAPH AND AN ENTIRE ESSAY SHOULD BE UNIFIED AROUND A SINGLE SUBJECT. YOU SHOULD NOT STRAY FROM THE CENTRAL IDEA. YOU SHOULD CHECK TO SEE THAT EVERY SINGLE SENTENCE OF A PARAGRAPH DEVELOPS DIRECTLY FROM THE TOPIC SENTENCE AND THAT EVERY PARAGRAPH OF AN ESSAY DEVELOPS DIRECTLY FROM THE INTRODUCTION. YOU SHOULD NOT GET CARRIED AWAY WITH A MINOR POINT THAT WANDERS FROM THE SUBJECT. AS YOU EDIT YOUR WRITING, BE SURE TO REMOVE ANY MATERIAL THAT DOES NOT EXPLAIN OR ILLUSTRATE YOUR CENTRAL IDEA.

. . . . . .

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PRACTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

MIAMI-DADE COMMUNITY COLLEGE
INDIVIDUALIZED ANALYSIS OF WRITING

ASSIGNMENT III
JULY 16, 1979

STUDENT #: 0000003

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT 3.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .

"PRACTICE MAKES PERFECT." THIS SAYING MUST HAVE MUCH MEANING FOR YOU BECAUSE YOU CONTINUE TO HAND IN YOUR ASSIGNMENTS REGULARLY. YOUR CONTINUED EFFORT SHOULD LEAD TO IMPROVEMENT.

. . . . . .

3

FRAGMENT:
DEPENDENT OR SUBORDINATE CLAUSE USED AS A SENTENCE

TO MAKE YOURSELF UNDERSTOOD, YOU NEED TO WRITE YOUR IDEAS IN COMPLETE SENTENCES. READ ALOUD THE EXAMPLES BELOW AND NOTICE HOW EACH EXPRESSES A WHOLE THOUGHT.

1. BECAUSE GREEN IS MY FAVORITE COLOR, I WEAR IT ON SPECIAL OCCASIONS.
2. AFTER THIS SCHOOL YEAR IS OVER, I WILL BE WORKING FULLTIME.

WHEN A DEPENDENT OR SUBORDINATE CLAUSE (A WORD GROUP STARTING WITH WORDS SUCH AS "BECAUSE," "ALTHOUGH," "WHEN," "SINCE," "IF," "WHILE," "FOR," OR "AFTER") BEGINS AN IDEA, ADD A COMMA AFTER THAT WORD GROUP. THEN ADD AN INDEPENDENT OR MAIN CLAUSE (COMPLETE IDEA TO FINISH THE MEANING). PLACE A PERIOD AT THE END OF THE SENTENCE.

3. I WEAR GREEN ON SPECIAL OCCASIONS BECAUSE IT IS MY FAVORITE COLOR.
4. I WILL BE WORKING FULLTIME AFTER THE SCHOOL YEAR IS OVER.

IN EXAMPLES 3 AND 4, THE WORD GROUPS BEGINNING WITH "BECAUSE" AND "AFTER" ARE USED TOWARD THE END OF EACH SENTENCE. SENTENCE 3 EXPRESSES THE SAME IDEA AS SENTENCE 1; SENTENCE 4 EXPRESSES THE SAME IDEA AS SENTENCE 2. NOTICE, HOWEVER, THAT NO COMMAS ARE USED IN SENTENCES 3 AND 4. REMEMBER TO PLACE A PERIOD AT THE END OF EACH SENTENCE.

. . . . . .

1

FUSED SENTENCE: COMMA SPLICE--MISUSE OF COMMA BETWEEN SENTENCES

TWO SENTENCES ARE SEPARATED BY EITHER A PERIOD, A QUESTION MARK, OR AN EXCLAMATION POINT. ONE WAY TO JOIN THEM IS BY USING BOTH A COMMA AND A CONNECTING WORD:

,AND ,BUT ,OR ,NOR ,FOR ,SO ,YET

NOW READ THE EXAMPLES BELOW:

1. SUMMER IS A BUSY SEASON. VACATIONERS SPEND WEEKS VISITING OTHER PLACES.
2. SHOPPING CENTERS ARE CROWDED, AND HOTELS ARE FILLED TO CAPACITY.

A COMMA SPLICE CARELESSLY LINKS TWO SENTENCES WITH ONLY A COMMA. WHEN YOU JOIN TWO SENTENCES WITH ONLY A COMMA (COMMA SPLICE), YOU GIVE THE READER A WRONG SIGNAL. HE THINKS YOU HAVE WRITTEN ONE IDEA, NOT TWO. TO JOIN THE TWO SENTENCES CORRECTLY, FOLLOW THE PRACTICE OF THE SECOND EXAMPLE BY USING A COMMA AND A CONNECTING WORD.

. . . . . .

1

DICTION: COMMONLY CONFUSED WORDS

NOTICE THE MEANINGS OF THESE WORDS THAT SOUND ALIKE:

TO (IN THE DIRECTION OF) THEIR (BELONGS TO THEM)
TOO (ALSO, VERY) THERE (PLACE)
TWO (1 + 1) THEY'RE (THEY ARE)
NO (NEGATIVE)
KNOW (TO BE AWARE OF)

LOOK AT HOW THE ABOVE SOUND-ALIKES ARE USED IN THESE SENTENCES:

DO YOU KNOW BILL'S FRIENDS, CAROL AND JOE, WHO COME FROM KISSIMEE? THEY'RE GOING TO SPEND THEIR VACATION AT DISNEY WORLD. THEY HAD ASKED BILL TO GO THERE WITH THEM, BUT HE WILL HAVE NO VACATION THIS SUMMER. HE IS TOO BUSY TO GO WITH HIS TWO FRIENDS.

THE WORDS LISTED BELOW ARE NOT SOUND-ALIKES BUT ARE STILL OFTEN CONFUSED. STUDY THEIR MEANINGS AND USES IN THE SENTENCES BELOW:

1. QUITE (VERY)
QUIET (SILENT)
THOUGH BILL WAS QUITE UPSET, HE KEPT QUIET.

2. AN (ONE)
AND (CONNECTOR)
I HAVE AN APPLE AND AN ORANGE FOR LUNCH.

3. WHERE (PLACE)
WERE (PAST CONDITION)
WHERE WERE YOU WHEN THE MOVIE BEGAN?

4. MIND (PLACE OF THOUGHT OR AN OBJECTION)
MINE (BELONGS TO ME)
I DON'T MIND HER BORROWING ANYTHING THAT'S MINE.

5.	WHETHER (INDICATES UNCERTAINTY) WEATHER (CONDITION OF ATMOSPHERE)	WHETHER OR NOT THE WEATHER IS GOOD, WE WILL GO ON THE TRIP.
6.	PASSED (VERB THAT MEANS WENT BY) PAST (A NOUN THAT INDICTATES TIME THAT HAS OCCURRED)	ON THE TOUR, WE PASSED THE SCHOOL WHERE I SPENT A LARGE PART OF MY PAST.
7.	LOOSE (NOT TIGHT) LOSE (CAN'T FIND)	YOUR STRAP IS SO LOOSE THAT YOU MAY LOSE YOUR CAMERA.
8.	EXCEPT (BUT) ACCEPT (APPROVE OR RECEIVE)	THE BOSS WILL ACCEPT ANY EXCUSE--EXCEPT WHEN HE'S IN A BAD MOOD.
9.	EFFECT (NOUN MEANING RESULT) AFFECT (VERB MEANING TO INFLUENCE)	THE EFFECT OF TRAINING IS TO BUILD UP STRENGTH, WHICH MAY AFFECT THE OUTCOME OF THE GAME.
10.	WHOSE (POSSESSIVE CASE OF WHO) WHO'S (WHO IS)	I THINK I KNOW WHOSE BOOK THIS IS, BUT WHO'S GOING TO DELIVER IT?

. . . . . .

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PRACTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

The three Assignment Feedback Letters just presented are from Level A. The format of giving prescription-by-prescription feedback is the same for Levels B and C. The Level P Assignemnt Feedback Letter, however, presents a single prescription dealing with a basic concept underlying the mechanics of writing. On the next three pages is an example of a Level P letter.

INDIVIDUALIZED ANALYSIS OF WRITING
MIAMI-DADE COMMUNITY COLLEGE

ASSIGNMENT 1 STUDENT #: 0000069
AUG. 21, 1979

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT 1.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .

YOUR WRITING HAS SOME GOOD IDEAS. IT TAKES GOOD IDEAS TO MAKE PAPERS INTERESTING TO YOUR READERS.

. . . . . .

LEARNING TO RECOGNIZE A SENTENCE

READ THE FOLLOWING WORDS OUT LOUD:

GIRL THE THREW BALL THE

DO YOU HAVE TO STOP AND READ THEM AGAIN? PROBABLY YOU DO. BUT WITHOUT TOO MUCH DIFFICULTY, YOU CAN FIGURE OUT THAT THIS GROUP OF WORDS IS ABOUT A GIRL WHO THREW A BALL. PUT IN THEIR PROPER ORDER, THE WORDS SAY:

THE GIRL THREW THE BALL.

NOW STOP AGAIN FOR A MOMENT. THINK ABOUT WHAT YOU DID TO PUT THE WORDS IN ORDER. YOU ARRANGED THE WORDS SO THEY MADE SENSE. YOU MADE A SENTENCE. A SENTENCE HAS AT LEAST ONE SUBJECT AND ONE VERB AND EXPRESSES AT LEAST ONE UNIT OF THOUGHT. (THERE ARE A FEW TIMES WHEN THIS RULE CHANGES, BUT YOU CAN LEARN ABOUT THAT LATER ON WHEN YOU UNDERSTAND HOW SUBJECTS AND VERBS WORK.)

IT IS VERY IMPORTANT THAT YOU KNOW HOW TO USE SENTENCES TO TELL PEOPLE WHAT YOU WANT THEM TO KNOW. ALL WRITING IS BUILT WITH SENTENCES. SENTENCES CAN DO A GOOD JOB OF SHOWING PEOPLE YOUR IDEAS.

I

READ THE FOLLOWING SENTENCES AND NOTICE HOW WORDS ARE ADDED TO THE SUBJECT ("DOGS") AND THE VERB ("BARK"). ADDING WORDS MAKES THE SENTENCE TELL MORE EACH TIME:

DOGS BARK.

EVEN SMALL DOGS BARK.

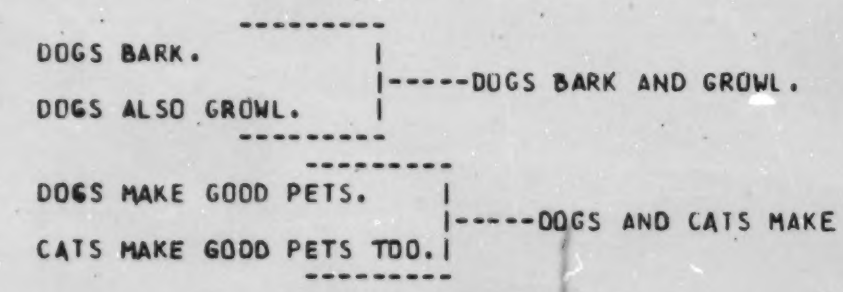
EVEN SMALL DOGS BARK LOUDLY ENOUGH AT TIMES TO SCARE PEOPLE.

EVEN SMALL DOGS, WHICH OFTEN WEIGH ONLY FIVE OR TEN POUNDS, BARK LOUDLY ENOUGH AT TIMES TO SCARE PEOPLE.

AS YOU CAN SEE, EVEN WHEN WORDS ARE ADDED TO THE SUBJECT AND VERB, THE BASIC SENTENCE IS STILL "DOGS BARK."

II

NOW TAKE A LOOK AT WAYS TO JOIN SENTENCES. NOTICE HOW THE CONNECTING WORD "AND" IS USED TO JOIN THE FOLLOWING PAIRS OF SENTENCES.



IN THE FIRST EXAMPLE, TWO VERBS ("BARK" AND "GROWL") ARE CONNECTED IN ONE SENTENCE. IN THE SECOND EXAMPLE, TWO SUBJECTS ("DOGS" AND "CATS") ARE CONNECTED IN ONE SENTENCE.

IN THE NEXT THREE PAIRS OF SENTENCES, NOTICE HOW THE CONNECTING WORD ("AND," "BUT," "SO") EXPRESSES A RELATIONSHIP BETWEEN THE TWO UNITS OF THOUGHT.

DOGS SOMETIMES CHASE CATS. SOMETIMES THEY CHASE RABBITS.
DOGS SOMETIMES CHASE CATS, AND SOMETIMES THEY CHASE RABBITS.

PUPPIES PLAY A LOT. OLDER DOGS LIKE TO TAKE IT EASY.
PUPPIES PLAY A LOT, BUT OLDER DOGS LIKE TO TAKE IT EASY.

THE DOGS ARE HUNGRY. THEY BEG FOR FOOD.
THE DOGS ARE HUNGRY, SO THEY BEG FOR FOOD.

IN EACH OF THESE EXAMPLES, TWO SENTENCES ARE JOINED. EACH SENTENCE HAS A SUBJECT AND A VERB AND EXPRESSES A UNIT OF THOUGHT. WHEN THE TWO SENTENCES ARE JOINED, THE NEW SENTENCE HAS TWO SUBJECTS AND TWO VERBS AND EXPRESSES A SECOND UNIT OF THOUGHT. DID YOU NOTICE WHERE THE COMMA IS PLACED IN THE NEW SENTENCES? CAN YOU PICK OUT THE SUBJECTS AND VERBS?

III

IF YOU STUDY ALL THE EXAMPLES IN THIS LESSON, YOU WILL SEE THAT TWO PUNCTUATION MARKS ARE USED TO HELP YOU RECOGNIZE THE SENTENCES. THESE MARKS ARE THE PERIOD (.) AND THE COMMA (,). PUNCTUATION MARKS TELL YOU

WHAT TO EXPECT NEXT; THEY ARE LIKE ROAD SIGNS THAT HELP YOU DRIVE. WHEN YOU SPEAK, YOU CAN PAUSE. IN WRITING YOU MUST USE PUNCTUATION MARKS REGULARLY TO TELL THE READER WHEN TO SLOW DOWN AND WHEN TO KEEP GOING.

SOME PEOPLE HAVE THEIR PETS FOR A LONG TIME. THEY
PROBABLY KNOW HOW TO CARE FOR ANIMALS.

THE PERIOD AT THE END OF THE FIRST SENTENCE TELLS YOU THAT ONE UNIT OF THOUGHT HAS JUST ENDED AND THAT ANOTHER IS GOING TO BEGIN. THE PERIOD, LIKE A STOP SIGN, REQUIRES A FULL STOP.

YOU COULD JOIN THE TWO SENTENCES WITH A CONNECTING WORD ("AND," "BUT," "OR," "NOR," "FOR," "SO," "YET"):

SOME PEOPLE HAVE THEIR PETS FOR A LONG TIME, SO
THEY PROBABLY KNOW HOW TO CARE FOR ANIMALS.

DID YOU NOTICE THE COMMA IN FRONT OF THE CONNECTING WORD "SO"? A COMMA, LIKE A YIELD SIGN, REQUIRES A PAUSE. CAN YOU FIND A SUBJECT AND VERB ON BOTH SIDES OF THE COMMA?

REMEMBER THAT IT IS VERY IMPORTANT FOR YOU TO KNOW HOW TO WRITE SENTENCES TO TELL PEOPLE WHAT YOU WANT THEM TO KNOW.

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PRACTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

If a student happens not to qualify for any of the seven patterns, RSVP will print the following message to the student, along with any positive reinforcement you may have given:

IN THIS LETTER, I CAN ONLY MAKE A GENERAL STATEMENT. YOU NEED TO WORK ON A FEW BASIC WRITING SKILLS. THESE SKILLS ARE IMPORTANT FOR YOU TO KNOW. WITHOUT THEM, YOU MAY FIND IT HARD TO PUT YOUR THOUGHTS CLEARLY IN WRITING. AS A RESULT, A READER MAY NOT UNDERSTAND THE IDEAS YOU WANT TO GET ACROSS. IF YOU COME TO SEE ME WITH YOUR ASSIGNMENT, I CAN POINT OUT THE AREAS YOU SHOULD WORK ON IN GREATER DETAIL.

After a student receives a pattern once, RSVP will look, in the student's next assignment, for the next pattern in the hierarchy if you use the Level P grid again. Should a pattern be present a second or third time, RSVP will print the following message at the end of the new pattern prescription for the new assignment: "P.S. PLEASE CHECK WITH ME FOR ADDITIONAL HELP IN "_____ (name of pattern)." YOUR WRITING SHOWS THAT YOU ARE STILL HAVING PROBLEMS IN THIS AREA."

In addition, you will receive the following letter:

DEAR INSTRUCTOR,

ACCORDING TO MY RECORDS _____ (name of student) HAS QUALIFIED A SECOND TIME (or a third time) FOR A PRESCRIPTION ON "_____ (name of pattern)." THE STUDENT HAS BEEN ADVISED TO SEE YOU FOR ADDITIONAL HELP.

SOON I EXPECT TO BE PROGRAMMED WITH A LIST OF ADDITIONAL RESOURCES FOR YOUR STUDENTS TO CONSULT. IN THE MEANTIME, YOU HAVE BEEN PROVIDED WITH A TYPED LIST OF SOME SOURCES. PLEASE FEEL FREE TO MAKE SUGGESTIONS ABOUT THE LIST SO THAT IT CAN BE EXPANDED AND, AT THE SAME TIME, REFINED.

IF YOU HAVE ANY QUESTIONS, JUST CALL 596-1290.

SINCERELY,

RSVP

As more data on the newly integrated Level P feedback is gathered from the RSVP system and from users' comments, revisions are likely to be made.

3) Status Report

The RSVP Feedback Program can be used for as many assignments and students as you wish. RSVP keeps track of the assignments processed and the levels and kinds of prescriptions requested. Thus, the RSVP system maintains a cumulative record that enables it to provide you and your students with a Status Report. The example provided here summarizes the three assignment feedback letters from Level A presented on pages 18-29.

The opening block of all Status Reports is cumulative. It lists the assignments processed and indicates which level of prescriptions you have requested for each assignment. "Basic Feedback" corresponds to Level A, "Detailed Feedback" to Level B, "Integrated Feedback" to Level C, and "Primary Feedback" to Level P. The terms "Level A," "Level B," "Level C," and "Level P" are purposely avoided in communications with students.

The next block also is cumulative. It lists--level by level--all the prescriptions you request for the student for the first time; the prescriptions follow the order of the grids. The expression "I would like you to pay particular attention to the following area(s)" signifies the first time.

The next block is cumulative too. It lists--level by level--all the prescriptions you request for the student for the second time. The expression "You seem to be continuing to have difficulty in the following area(s)" signifies the second time. Once a prescription moves into this block, it no longer appears in the "first-time" block.

The next block also is cumulative. It lists--level by level--all the prescriptions you request for the student for the third time. The expression "In the following area(s), this is the third time you have had difficulty, so I recommend that you see me with this letter for additional help" signifies the third time. Once a prescription moves into this block, it no longer appears in the "second-time" block.

INDIVIDUALIZED ANALYSIS OF WRITING
MIAMI-DADE COMMUNITY COLLEGE

STATUS REPORT

STUDENT # 00000003

THE NAME AND ADDRESS OF
THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

BASED ON MY EVALUATION OF YOUR ASSIGNMENTS, I WOULD LIKE TO GIVE YOU A REPORT ON YOUR PRESENT STATUS IN THIS WRITING CLASS. SO FAR YOU HAVE TURNED IN:

ASSIGNMENT 1: Basic Feedback
ASSIGNMENT 2: Basic Feedback
ASSIGNMENT 3: Basic Feedback

I WOULD LIKE YOU TO PAY PARTICULAR ATTENTION TO THE FOLLOWING AREA(S):

BASIC FEEDBACK
FUSED SENTENCE: COMMA SPLICE--MISUSE OF COMMA BETWEEN SENTENCES
PUNCTUATION: MISUSE OR OMISSION OF APOSTROPHE IN CONTRACTIONS
SPELLING: RULE-RELATED ERRORS
DICTION: COMMONLY CONFUSED WORDS
UNITY AND COHERENCE: DIGRESSIONS
METHOD OF DEVELOPMENT: LACK OF DETAILS, FACTS, STATISTICS

YOU SEEM TO BE CONTINUING TO HAVE DIFFICULTY IN THE FOLLOWING AREA(S):

BASIC FEEDBACK

SUBJECT/VERB AGREEMENT

IN THE FOLLOWING AREA(S), THIS IS THE THIRD TIME YOU HAVE HAD DIFFICULTY, SO I RECOMMEND THAT YOU SEE ME WITH THIS LETTER FOR ADDITIONAL HELP:

BASIC FEEDBACK

FRAGMENT: DEPENDENT OR SUBORDINATE CLAUSE USED AS A SENTENCE

IF YOU HAVE ANY QUESTIONS ABOUT THIS STATUS REPORT, OR IF YOU NEED FURTHER INFORMATION ABOUT ANY COMMENTS I HAVE GIVEN YOU TO READ SO FAR, I WILL BE HAPPY TO TRY TO HELP YOU.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY

NOTE: Not all the headings in the Status Report are exactly like the ones in the Assignment Feedback Letter; some headings in the Status Report are shortened by a few words.

The same final statement appears on every student's letter, followed by "SINCERELY" and your name. If you wish, RSVP can be programmed to give your office room number, office phone number, and office hours below your name.

4) Final Report

This is the letter that RSVP generates at your request to inform your students at the end of the term about their overall progress in writing. The letter is independent of the Assignment Feedback Letter(s) and the Status Report(s), and it may be used to report on areas of competence, areas of weakness, and areas that have not been dealt with at all during the term. Below is a list of the skill areas for the Final Report; they consolidate the skill areas of Levels A, B, C, and P.

Skill Areas for the Final Report

1. Sentence fragments
2. Fused sentences
3. Subject/verb agreement
4. Consistency of verb tense
5. Use of "ed" verb endings
6. Handling of irregular verbs, including "to be"
7. Appropriate use of active/passive voice
8. Pronouns: clear reference, proper agreement and case
9. Semicolons and colons
10. Commas
11. Dashes/hyphens or parentheses
12. Apostrophes
13. Quotation marks
14. Capitalization
15. Spelling
16. Formation of noun plurals
17. Diction: clear meaning
18. Use of standard language
19. Wordiness or redundancy
20. Use of figurative language
21. Use of idioms
22. Use of prepositions
23. Clear or proper word order
24. Parallelism
25. Placement and use of modifiers in sentences
26. Subordination/coordination in sentence patterns
27. Varying sentence patterns
28. Use of appropriate tone and style for a selected audience
29. Outlining: correct format and sufficient generation of ideas
30. Developing a clear, focused central/main idea (thesis)
31. Consistent ordering of ideas without digressions
32. The introductory paragraph
33. The concluding paragraph
34. Transitional devices
35. Use of details, examples, reasons, statistics to support an idea
36. Presentation of steps in a process
37. Use of definition
38. Use of classification
39. Use of comparison/contrast
40. Use of description
41. Use of narration
42. Use of persuasion
43. Use of proper quotations and documentation, variety of sources
44. Logic
45. Proofreading and editing
46. Handwriting
47. Turning in assignments on time

The first block reports the total number of assignments processed through RSVP during the term. The eight assignments reported on in the example given here include the three assignment feedback letters presented from Level A on pages 18-29.

In the next block, you are telling students either that they have mastered one or more skill areas for which they have been given prescriptions or that they have demonstrated competence all along in one or more skill areas.

In the next block, you are telling students that they have made some progress but not enough in one or more skill areas, regardless of whether or not they have been given prescriptions in the area(s). You may have spent conference time on or written marginal notes about an area you now want to report on.

In the next block, you are telling students that they have made essentially no progress in one or more areas for which they have been getting prescriptions (or any other type of feedback).

In the next block, you are telling students that there are some skill areas they may encounter in writing, but that you cannot assess their progress or competence in them because they have not been a part of the present course/program.

A student whose writing overall is weak receives:

> Although you have shown some improvement this term, generally your writing is still weak in basic grammar and mechanics and/or organizational skills. Please arrange to speak with me or an advisor, so we can make plans for your future writing studies.

A student whose writing overall is acceptable receives:

> You have shown improvement this term, and generally your writing is acceptable, so you should be ready to handle the work of a subsequent English course.

A student whose writing overall is superior receives:

> Generally your writing is good, so I hope you will continue writing to develop your talents further. I would be happy to speak with you about other writing opportunities.

The final grade block offers up to ten options, depending upon the grades required.

MIAMI-DADE COMMUNITY COLLEGE
INDIVIDUALIZED ANALYSIS OF WRITING

FINAL REPORT
STUDENT #: 00000003

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY

DEAR STUDENT:

THE PURPOSE OF THIS LETTER IS TO GIVE YOU MY FINAL REPORT ON YOUR OVERALL PROGRESS IN WRITING. MY EVALUATION IS BASED ON THE 8 ASSIGNMENTS YOU HAVE TURNED IN.

I AM PLEASED TO TELL YOU THAT YOUR WRITING IS BASICALLY COMPETENT IN THE FOLLOWING AREA(S) OF MECHANICS OR ORGANIZATION:

FUSED SENTENCES
SUBJECT/VERB AGREEMENT
PRONOUNS: CLEAR REFERENCE, PROPER AGREEMENT AND CASE
APOSTROPHES
SPELLING
SUBORDINATION/COORDINATION IN SENTENCE WRITING
DEVELOPING A CLEAR, FOCUSED CENTRAL/MAIN IDEA (THESIS)
THE INTRODUCTORY PARAGRAPH
USE OF DETAILS, EXAMPLES, REASONS, STATISTICS TO SUPPORT AN IDEA
USE OF COMPARISON/CONTRAST

YOU NEED TO PAY CLOSER ATTENTION TO:

SENTENCE FRAGMENTS
APPROPRIATE USE OF ACTIVE PASSIVE VOICE
COMMAS
DICTION: CLEAR MEANING
PLACEMENT AND USE OF MODIFIERS IN SENTENCES
USE OF APPROPRIATE TONE AND STYLE FOR A SELECTED AUDIENCE
USE OF NARRATION
USE OF PERSUASION

BEFORE YOU WILL BE ABLE TO COMMUNICATE YOUR IDEAS CLEARLY, YOU STILL NEED TO DO CONSIDERABLE WORK IN THE FOLLOWING AREA(S):

HANDWRITING

BECAUSE OF OUR LIMITED TIME TOGETHER, WE HAVE NOT DEALT WITH:

USE OF FIGURATIVE LANGUAGE
USE OF PROPER QUOTATIONS AND DOCUMENTATION, VARIETY OF SOURCES
LOGIC

YOU HAVE SHOWN IMPROVEMENT THIS TERM, AND GENERALLY YOUR WRITING IS ACCEPTABLE, SO YOU SHOULD BE READY TO HANDLE THE WORK OF A SUBSEQUENT ENGLISH COURSE.

YOU HAVE EARNED A LETTER GRADE OF 'B' FOR YOUR WORK.

IF YOU HAVE ANY QUESTIONS ABOUT THIS REPORT, PLEASE GET IN TOUCH WITH ME.

SINCERELY,

THE FACULTY MEMBER'S NAME HAS BEEN REMOVED INTENTIONALLY.

D. GENERAL GUIDELINES

RSVP responds to what you put into it. The success of the program--for both you and your students--depends on your initial determination of which level of feedback is appropriate for a student at a specific time. The best way to understand the progression of the four levels of feedback about students' writing is:

1) to become familiar with all the prescriptions so you know what they say and how they say it; and

2) to ask yourself, after you have read a student's piece of writing, "At which level do the prescriptions say most effectively what I want to say to the student?"

To begin the process of evaluation, read a student's writing sample holistically. Once you select a level, you must stick to the same grid for your entire analysis of any single writing assignment. If you choose Level A, B, or C, read the student's writing sample analytically to focus on the most serious ailments of the writing, say three or four or five, and mark only one of the several items (classifications) included in any skill area. If the grid you choose happens not to have a particular item you would like to tell the student about, write your comment on the paper rather than switch to another possibly inappropriate grid simply to find a single item. In their future writing assignments, once they have mastered what you want them to, the students may progress to other items in the same skill area or, for that matter, to another level. If you choose Level P, mark all the errors you find; RSVP will evaluate the items to find a pattern of error and will give the student only one prescription at a time dealing with a single pattern. If the students does not qualify for Pattern 1, RSVP will look for Pattern 2, and so on down the line. If a student happens not to qualify for any of the seven patterns, RSVP will provide a generalized paragraph of evaluation.

Because the computer can assume the task of tirelessly printing prescriptions for errors, you can concentrate on positively reinforcing your students with written statements that can best be composed by you individually. To enable your students to profit the most from your evaluation of specific assignments, you should provide them with a consistent set of symbols you use to link up the RSVP feedback with their papers. Here is an alphabetical list of all the skill area headings from the grids for Levels A, B, C, and P; if you place your own symbol beside each heading and then reproduce the list for your students, they will be able to match up the prescriptions you request with the appropriate sections of their papers.

CAPITALIZATION
CENTRAL/MAIN IDEA
COMMA
DESCRIPTIVE WRITING
DICTION
EXPOSITORY WRITING
FRAGMENT
FUSED SENTENCE
LITERARY ANALYSIS
LOGIC
METHOD OF DEVELOPMENT
MODIFIER
NARRATIVE
ORGANIZATION
OUTLINING
PERSUASIVE ARGUMENT
PLANNING AND WRITING THE COMPOSITION
PROUNOUN
PUNCTUATION
RESEARCH
SENTENCE
SPECIAL PARAGRAPHS
SPELLING
STYLE
SUBJECT/VERB AGREEMENT
SUBORDINATION/COORDINATION
SYNTAX
UNITY AND COHERENCE
VERB USAGE

The four levels are combined in this list because your students will receive their prescriptions without indication of the exact level you have placed them in, but to facilitate your own paperwork you can, of course, mark your symbols directly on the grids you use.

In order to process your evaluations of students' writing, you will use either mark sense cards or optical scanning forms. The method of processing mark sense cards is described in Part II of this manual; the method of processing optical scanning forms is described in Part III of this manual. Part II and III are each bound separately.

The Department of Computer-based Instructional Development and Research wishes you and your students every success in using the RSVP Feedback Program for Individualized Analysis of Writing. We believe that, once it is smoothly implemented, the system is both timesaving and beneficial. If you have any questions or concerns, please do not hesitate to get in touch with us at:

Miami-Dade Community College
11011 S.W. 104th Street
Miami, Florida 33176
(305) 596-1290

E. LIST OF REVIEWERS

Working Model

Miami-Dade Community College:
- Dr. Norbert Artzt
- Dr. George Bergen
- Mrs. Joyce Crawford
- Mrs. Sunny Emerson
- Dr. Mary King
- Dr. Peter Lindblom
- Mrs. Elaine Ludovici
- Dr. Stanley Miron
- Mrs. Suzanne Richter
- Dr. Dave Sherman
- Mrs. Carleen Spano
- Mr. Satya Tandon
- Ms. Leila Walker

****

Florida International University:
- Dr. Harry Antrim
- Dr. Lynn Berk

University of Miami:
- Dr. Phyllis Franklin
- Dr. Ronald Newman

****

Bergen Community College:
- Dr. Mia Klein

Broward Community College:
- Dr. George Shelby Lee
- Dr. Eric Reno

Dallas County Community College District:
- Dr. Edward Garcia

Northern Virginia Community College:
- Mr. William Harrison

Prescriptions for Level A

Miami-Dade Community College:
- Mr. David Altshuler
- Dr. George Bergen
- Mrs. Barbara Brundage
- Mr. Don Early
- Mrs. Sunny Emerson
- Mrs. Ninon Rodriguez
- Dr. Audrey Roth
- Dr. Louise Skellings
- Mr. Satya Tandon
- Mr. Bill Williams

Broward Community College:
- Dr. Donna Wilkinson

Northern Virginia Community College:
- Mr. William Harrison

****

Prescriptions for Levels B and C

Miami-Dade Community College:
- Mrs. Barbara Bennett
- Mrs. Barbara Brundage
- Mr. Don Early
- Mrs. Sunny Emerson
- Mrs. Ninon Rodriguez
- Dr. Audrey Roth
- Dr. Louise Skellings
- Mr. Satya Tandon
- Mr. Bill Williams

Bergen Community College:
- Dr. Mia Klein

Broward Community College:
- Dr. George Shelby Lee

Dallas County Community College:
- Dr. Edward Garcia

Northern Virginia Community College:
- Mr. William Harrison

Prescriptions for Level P

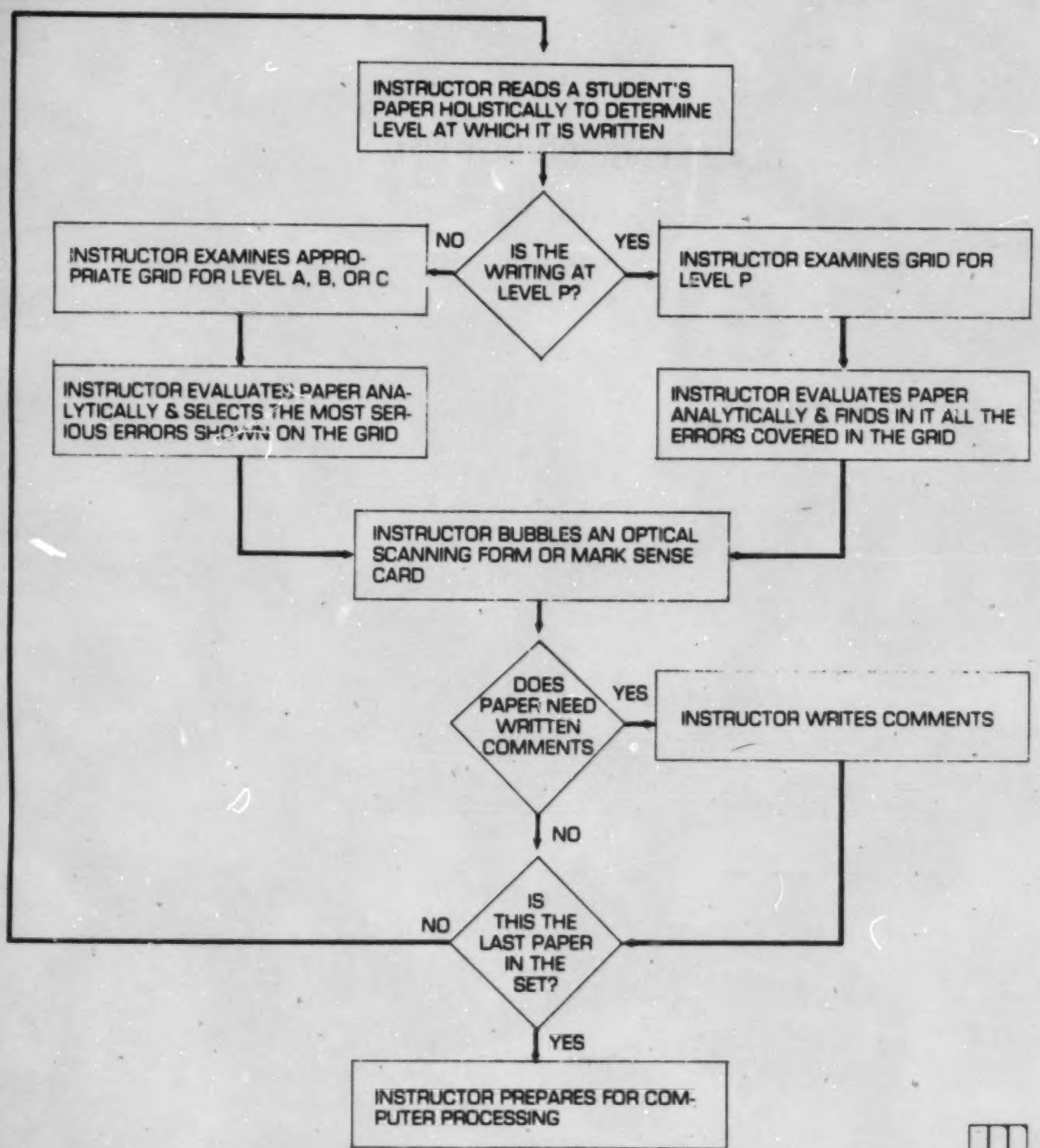
Miami-Dade Community College:
Mr. Norbert Artzt
Ms. Fran Britton
Ms. Meg Casey
Mrs. Ninon Rodriguez
Dr. Audrey Roth

Bergen Community College:
Dr. Mia Klein

Broward Community College:
Ms. Debbie Rosen

[RSVP] FEEDBACK PROGRAM FOR INDIVIDUALIZED ANALYSIS OF WRITING

ANALYZING STUDENTS' WRITING


INSTRUCTOR READS A STUDENT'S PAPER HOLISTICALLY TO DETERMINE LEVEL AT WHICH IT IS WRITTEN
IS THE WRITING AT LEVEL P?
NO
YES
INSTRUCTOR EXAMINES APPROPRIATE GRID FOR LEVEL A, B, OR C
INSTRUCTOR EXAMINES GRID FOR LEVEL P
INSTRUCTOR EVALUATES PAPER ANALYTICALLY & SELECTS THE MOST SERIOUS ERRORS SHOWN ON THE GRID
INSTRUCTOR EVALUATES PAPER ANALYTICALLY & FINDS IN IT ALL THE ERRORS COVERED IN THE GRID
INSTRUCTOR BUBBLES AN OPTICAL SCANNING FORM OR MARK SENSE CARD
DOES PAPER NEED WRITTEN COMMENTS
YES
INSTRUCTOR WRITES COMMENTS
NO
IS THIS THE LAST PAPER IN THE SET?
NO
YES
INSTRUCTOR PREPARES FOR COMPUTER PROCESSING

10/79

LEVEL A

Class Writing # 1

"My Favorite Sport"

For two years in high school, I was on the water polo and swimming team. In water polo season, we would have drills on handling the ball with separate hands. We would also have drilling on doing egg-beaters in the water. At the water polo games, both opponents would be a defensive man or an offensive man, depending on which team has the ball.

In swimming season, you would want to keep swimming those laps, because it was wintertime, and you would be cold if you didn't keep your pace up! Our coach would make us swim a 500-yard swim in ten minutes. The hard part is swimming three or four 500-yard swims at a time. My favorite stroke is backstroke. My weakest stroke is breaststroke. The stroke ~~where you become tired~~ that tires you is the butterfly stroke.

Is this one team that does both water polo and swimming? Or are these two separate teams?

when is that?

Unless you can assume that your audience will understand this, you should explain these two manoeuvres.

shift in verb tense

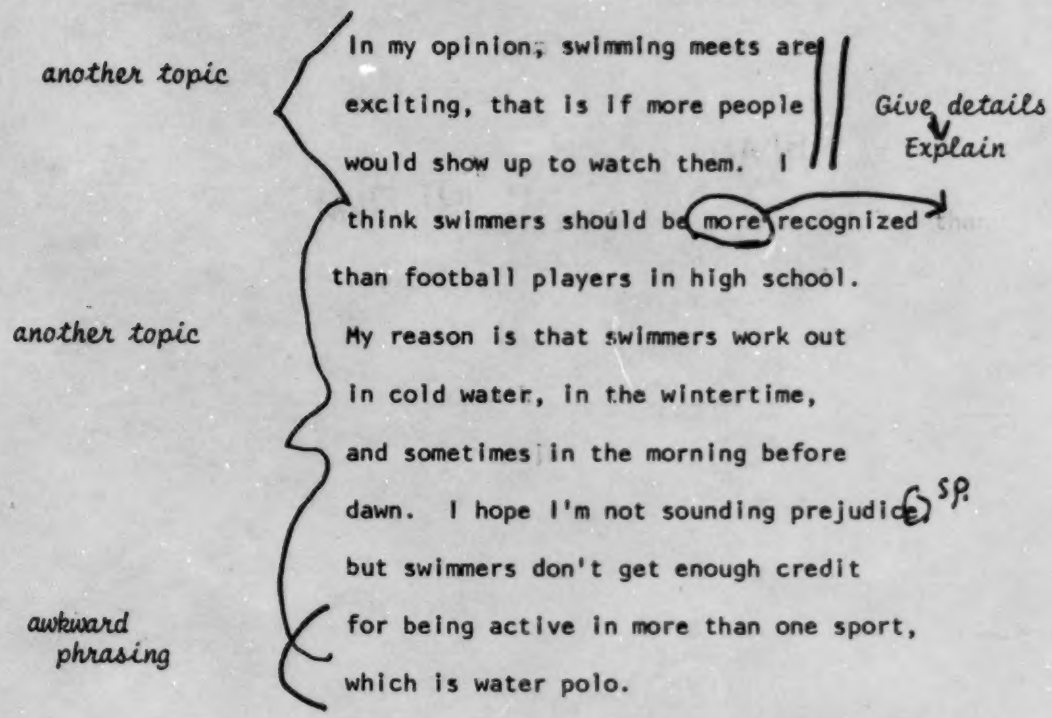
when is this?

O.K.

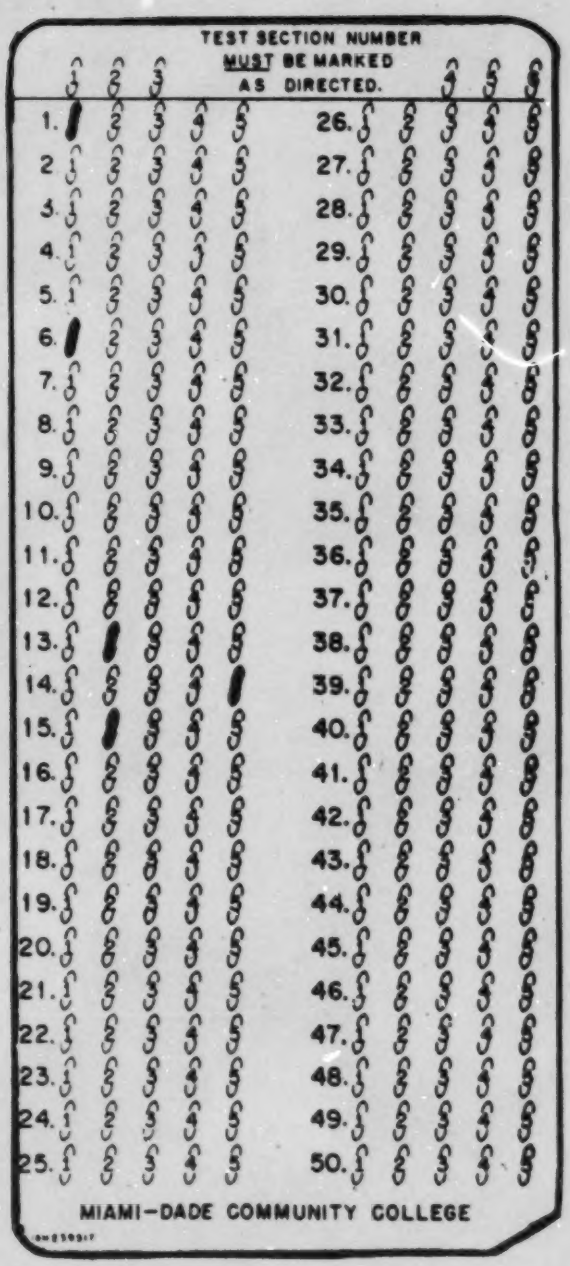
Outdoor pool? indoor pool but unheated?

shift in verb tense

one topic


another topic
In my opinion, swimming meets are
exciting, that is if more people
would show up to watch them. I
Give details
Explain
think swimmers should be more recognized
than football players in high school.
another topic
My reason is that swimmers work out
in cold water, in the wintertime,
and sometimes in the morning before
dawn. I hope I'm not sounding prejudice(d) sp.
but swimmers don't get enough credit
awkward phrasing
for being active in more than one sport,
which is water polo.

I understand that you are talking about water sports, and I'm glad they are important to you. However, in order to present your feelings and ideas effectively, you need to work on organizing your material more clearly so that your main thesis and your supporting ideas stand out. The material I'm giving you to read should help you to understand how you could improve the areas I've marked in this paper.


TEST SECTION NUMBER
MUST BE MARKED
AS DIRECTED.
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48. 1 2 3 4 5
49. 1 2 3 4 5
50. 1 2 3 4 5
MIAMI-DADE COMMUNITY COLLEGE

INDIVIDUALIZED ANALYSIS OF WRITING
MIAMI-DADE COMMUNITY COLLEGE

ASSIGNMENT 1
SEP. 6, 1979

STUDENT #: 0000028

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT 1.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .
1

VERB USAGE: SHIFT IN TENSE

VERBS CHANGE IN FORM TO SHOW THE TIME (TENSE) OF THEIR ACTION. READ THE FOLLOWING PARAGRAPH:

> EMILIO WAS INTERESTED IN THE STARS. AT NIGHT HE SET UP HIS TELESCOPE IN THE YARD. FIRST, HE POINTED IT TOWARD THE NORTH STAR. THEN HE LOOKED AT THE SURROUNDING STARS. FINALLY, HE PICKED OUT ONE GROUP AND STUDIED IT.

THE VERBS "WAS INTERESTED," "SET," "POINTED," "LOOKED," "PICKED," AND "STUDIED" DESCRIBE EMILIO'S ACTIONS AND SHOW THAT THEY ALL HAPPENED IN THE PAST. SINCE THE TIME IS THE SAME FOR EACH ACTION, THE TENSE (TIME) OF THE VERBS (WORDS USED TO EXPRESS THE ACTIONS) IS THE SAME. IT IS THE PAST TENSE. VERB TENSE INDICATES THE TIME OF THE ACTION.

ACTIONS THAT TAKE PLACE AT THE SAME TIME ARE ALWAYS IN THE SAME TENSE.

> AS HE WALKS (PRESENT), HE EATS (PRESENT) A CANDY BAR.
> AS HE WALKED (PAST), HE ATE (PAST) A CANDY BAR.

WHEN AN ACTION HAPPENS AT A DIFFERENT TIME FROM OTHER ACTIONS, YOU USE A DIFFERENT TENSE. READ THE PARAGRAPH BELOW:

> MAGGIE NOW WORKS IN A FOOD STORE. SHE BAGS GROCERIES. BEFORE SHE GOT THIS JOB, SHE DELIVERED NEWSPAPERS. SHE QUIT THE NEWSPAPER ROUTE BECAUSE SHE HAD TO GET UP TOO EARLY IN THE MORNING.

THE FIRST TWO SENTENCES IN THE PARAGRAPH ARE IN THE PRESENT TENSE BECAUSE THEY DESCRIBE MAGGIE'S LIFE NOW. THE LAST TWO SENTENCES DESCRIBE ACTIONS THAT TOOK PLACE IN THE PAST, SO THE VERBS "GOT," "DELIVERED," "QUIT," AND "HAD" ARE IN THE PAST TENSE.

. . . . . .

1

UNITY AND COHERENCE:
LACK OF CONSISTENT ORDERING OF GENERAL AND SPECIFIC IDEAS

IN A PARAGRAPH YOU SHOULD USE ONE MAIN GENERALIZATION (USUALLY CALLED THE TOPIC SENTENCE). THIS GENERALIZATION TELLS THE READER WHAT THE REST OF THE PARAGRAPH IS ABOUT. BECAUSE THE TOPIC SENTENCE (CENTRAL IDEA) IS GENERAL, THE OTHER SENTENCES MUST DIRECTLY SUPPORT AND DEVELOP THAT SENTENCE. USE DEVELOPMENTAL SENTENCES THAT ARE AS SPECIFIC AND CONCRETE AS POSSIBLE.

READ THE FOLLOWING PARAGRAPH. NOTICE THE USE OF SPECIFIC AND CONCRETE LANGUAGE.

> CAMPING IN SOUTH FLORIDA IS NOT ALWAYS FUN. FIRST OF ALL, THE CAMPERS USUALLY PREFER TO WAIT UNTIL THE DRY SEASON. AT THAT TIME, THERE ARE FEWER MOSQUITOES TO NIP RED-BLOODED VICTIMS. WHEN THE BEST TIME FINALLY DOES ARRIVE, THE EAGER CAMPERS HAVE TO GET READY. THEY MUST COLLECT THEIR TENT EQUIPMENT--POTS AND PANS, CANNED FOOD, FISHING GEAR, AND CLOTHING. NEXT THESE OUTDOORSMEN HAVE TO FIND A CAMPING SITE THAT IS RELATIVELY FREE OF ANTS, SNAKES, AND ROCKS. WHEN THEY FINALLY GET THEIR CAMPFIRE BURNING, THEY HAVE TO WATCH IT CAREFULLY BECAUSE THE AREA IS NOW SO DRY. FINALLY, SOMEONE HAS TO DO THE STICKY, BORING, AND DIRTY JOB OF SCALING THE CATCH OF THE DAY BEFORE IT CAN BE COOKED OR SCORCHED OVER AN UNCERTAIN FIRE. EVEN THOUGH CAMPERS REMAIN EAGER TO CAMP, CAMPING IN SOUTH FLORIDA COULD TAX THE ENDURANCE OF EVEN A CAREER MARINE SERGEANT.

. . . . . .

1

METHOD OF DEVELOPMENT:
INADEQUATE USE OF DETAILS, FACTS, STATISTICS

THE CENTRAL IDEA (TOPIC SENTENCE) OF YOUR PARAGRAPH SHOULD BE SUPPORTED AND DEVELOPED BY THE OTHER SENTENCES. ONE WAY TO SUPPORT YOUR TOPIC SENTENCE IS WITH DETAILS, FACTS, OR STATISTICS. LOOK AT HOW THE FOLLOWING PARAGRAPH USES THIS METHOD OF DEVELOPMENT:

TOPIC SENTENCE: LAST WEEK, I WITNESSED AN AUTOMOBILE ACCIDENT, WHICH IS STILL ON MY MIND.

EXAMPLE OF DEVELOPMENT WITH DETAILS:
LONG AFTER THE WRECKED CARS WERE TOWED AWAY AND THE BROKEN GLASS WAS SWEPT UP, WITNESSES REMAINED, TALKING AMONG THEMSELVES.

EXAMPLE OF DEVELOPMENT WITH A FACT:
THE EUROPEAN COMPACT SKIDDED FIFTY YARDS, FROM THE CORNER OF PALM DRIVE TO COLLINS AVENUE.

EXAMPLE OF DEVELOPMENT WITH A STATISTIC:
IN THE LAST YEAR, TEN ACCIDENTS HAVE

OCCURRED AT THE SAME LOCATION.

NOTE: WHEN YOU USE DETAILS, FACTS, OR STATISTICS TO SUPPORT YOUR TOPIC SENTENCE, MAKE SURE THE INFORMATION IS ACCURATE AND BASED UPON RELIABLE SOURCES.

. . . . . .
1

LACK OF CENTRAL/MAIN IDEA

A PARAGRAPH IS WRITTEN TO DISCUSS A CENTRAL (MAIN) IDEA. WHEREVER THE CENTRAL IDEA COMES IN THE PARAGRAPH, IT IS EXPRESSED IN A TOPIC SENTENCE. AN EFFECTIVE CENTRAL IDEA HAS A LIMITED SUBJECT. IT ALSO CONVEYS A CLEAR ATTITUDE TOWARD THE SUBJECT.

> THE ATTITUDE IN THE CENTRAL IDEA SHOWS THE READER QUICKLY AND EASILY HOW THE SUBJECT WILL BE DEVELOPED. THE ATTITUDE REQUIRES SOME DISCUSSION, EXPLANATION, DEVELOPMENT, OR SUPPORT TO BE UNDERSTOOD. IT IS EXPLAINED IN SOME MAJOR OR MINOR WAY BY EACH OF THE OTHER SENTENCES IN THE PARAGRAPH. THEREFORE, IT IS THE MOST IMPORTANT SENTENCE IN THE ENTIRE PARAGRAPH.

READ THE ABOVE INDEPENDENT PARAGRAPH THAT EXPLAINS THE PURPOSE OF THE ATTITUDE AND ASK YOURSELF THESE QUESTIONS: WHICH SENTENCE STATES WHAT THE PARAGRAPH IS MAINLY ABOUT? HOW DO THE OTHER SENTENCES EXPLAIN THAT CENTRAL IDEA CLEARLY AND FULLY?

AFTER YOU WRITE YOUR PARAGRAPH, ASK YOURSELF THESE QUESTIONS ABOUT IT. WHICH SENTENCE STATES WHAT THE PARAGRAPH IS MAINLY ABOUT? DO THE OTHER SENTENCES DEVELOP THAT CENTRAL IDEA CLEARLY AND FULLY? TAKE OUT ANY SENTENCES THAT DO NOT ANSWER "YES" TO THE SECOND QUESTION. IF YOU FOLLOW THESE STEPS, YOU SHOULD BE ABLE TO WRITE EFFECTIVE PARAGRAPHS.

. . . . . .

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PRACTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

INSTITUTION _____

CAMPUS _____

NAME _____

COURSE _____

SEQUENCE NUMBER _____

TERM _____ YEAR _____

STUDENT NUMBER

○0	○0	○0	○0	○0	○0	○0
○1	○1	○1	○1	○1	○1	○1
○2	○2	○2	○2	○2	○2	○2
○3	○3	○3	○3	○3	○3	○3
○4	○4	○4	○4	○4	○4	○4
○5	○5	○5	○5	○5	○5	○5
○6	○6	○6	○6	○6	○6	○6
○7	○7	○7	○7	○7	○7	○7
○8	○8	○8	○8	○8	○8	○8
○9	○9	○9	○9	○9	○9	○9

ASSIGNMENT NUMBER

○1 ○2 ○3 ○4 ○5
○6 ○7 ○8 ○9 ○10
○11 ○12 ○13 ○14 ○15
○16 ○17 ○18 ○19 ○20

[RSVP]

LEVEL A GRID

RSVP FEEDBACK PROGRAM
FOR
INDIVIDUALIZED
ANALYSIS OF WRITING

DESIGNED BY
MIAMI DADE COMMUNITY COLLEGE

SKILL AREA	CLASSIFICATION WITHIN SKILL AREA	
1. LEVEL OF PRESCRIPTION	Level A (IT IS NOT NECESSARY TO BUBBLE THE LEVEL ON THIS SHEET. THE FORM IS MEANT ONLY FOR LEVEL A.)	
2. POSITIVE REINFORCEMENT	1. Content shows promise - - original, creative, interesting 2. Well organized 3. Few mechanical errors 4. Encouragement for continued effort 5. Overall good paper - -1,2,3 combined	○1 ○2 ○3 ○4 ○5
3. FRAGMENT	1. Dependent or subordinate clause used as a sentence 2. Verbal phrase used as a sentence 3. Omission of subject or verb	○1 ○2 ○3 ○4 ○5
4. FUSED SENTENCE	1. Comma splice - - misuse of comma between sentences 2. Run-on	○1 ○2 ○3 ○4 ○5
5. SUBJECT / VERB AGREEMENT	1. Singular subject / plural verb, plural subject / singular verb	○1 ○2 ○3 ○4 ○5
6. VERB USAGE	1. Shift in tense 2. Curtailed verb - - omission of "ed" ending 3. Misuse of principal parts of irregular verbs 4. Misuse of principal parts of irregular verb " to be "	○1 ○2 ○3 ○4 ○5
7. PRONOUN	1. Vague reference 2. Misuse of reflexive / intensive pronoun 3. Shift 4. Misuse of nominative and objective cases	○1 ○2 ○3 ○4 ○5
8. PUNCTUATION	1. Omission of end punctuation 2. Misuse of comma 3. Misuse or omission of apostrophe for possession 4. Misuse or omission of apostrophe in contractions	○1 ○2 ○3 ○4 ○5
9. CAPITALIZATION	1. Lack of capitalization 2. Misuse of capitalization	○1 ○2 ○3 ○4 ○5
10. SPELLING	1. Rule-related errors 2. Errors related to mispronunciation 3. Incorrect separations or combinations of words	○1 ○2 ○3 ○4 ○5
11. DICTION	1. Meaning not clear 2. Invented words 3. Too informal 4. Incorrect formation of noun plurals 5. Commonly confused words	○1 ○2 ○3 ○4 ○5
12. SYNTAX	1. Interrogatives 2. Negatives 3. Adverbial modifiers	○1 ○2 ○3 ○4 ○5
13. UNITY AND COHERENCE	1. Lack of transition(s) 2. Lack of consistent ordering of general and specific ideas 3. Digression(s) 4. Lack of time order 5. Spatial description lacks order	○1 ○2 ○3 ○4 ○5
14. METHOD OF DEVELOPMENT	1. Inadequate use of examples, illustrations 2. Inadequate use of reasons 3. Inadequate use of steps in a process 4. Inadequate use of comparison / contrast 5. Inadequate use of details, facts, statistics	○1 ○2 ○3 ○4 ○5
15. CENTRAL / MAIN IDEA	1. Too broad for development 2. Lack of central / main idea 3. Unanswered question(s) 4. Lack of attitude, position, opinion	○1 ○2 ○3 ○4 ○5

⑨

790612 790622

FORM 2130 MDC

FEED THIS DIRECTION

SCAN-TRON®

(10)

LEVEL B

Why I came to College

I came to college not for an education in the Arts, but rather an education ~~of~~ in achieving bargaining power. The power to be able to sell myself as a worthy competitor for a good job. I come to college to prepare ~~me~~ myself for that competition in the outside world.

I feel that only a few students attend college just for enlightenment. Most come for the reason I am here, although they may not admit it.

I am here because society demands more than just a high school education. Our present society has advanced so rapidly that the "ole high school diploma" just isn't enough to gain the more pleasent things of life.

I sincerely hope that my conditioning, or rather my education,

good phrase to describe what you mean.

fragment

How many is that according to your definition?

sp.

use of comma

in college will benefit me to the

fullest, or I will not be able

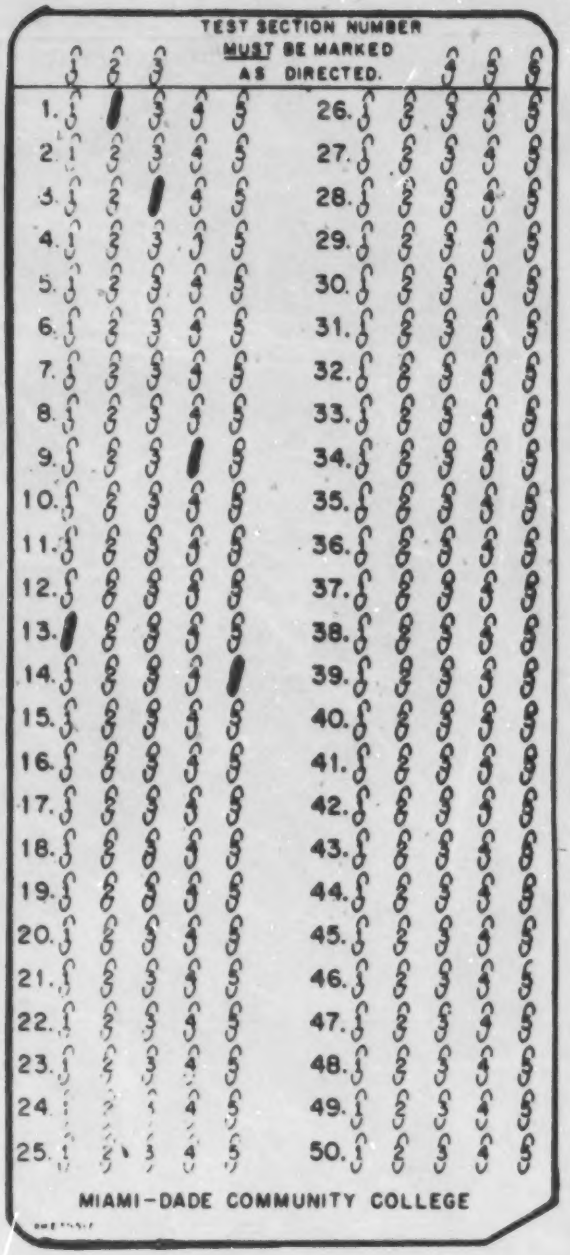
to achieve a lifestyle to my liking.

Therefore, my attending

college has little to do with learning

but moreover survival.
wrong transitional word

Although your main point is clear(and certainly an important one to consider), I find that you don't illustrate your topic with enough details. Instead of analyzing the topic into its smaller parts, you repeat it. The material I'm giving you to read should help you to understand how you could improve the areas I've marked in this paper.


TEST SECTION NUMBER
MUST BE MARKED
AS DIRECTED.
1 2 3 4 5
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25.
26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50.
MIAMI-DADE COMMUNITY COLLEGE

PAGES 13 through 15 (A SAMPLE LEVEL B LETTER) have been deleted due to Irreproducibility

INSTITUTION _____

CAMPUS _____

NAME _____

COURSE _____

SEQUENCE NUMBER _____

TERM _____ YEAR _____

STUDENT NUMBER

0	0	0	0	0	0	0
1	1	1	1	1	1	1
2	2	2	2	2	2	2
3	3	3	3	3	3	3
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7	7	7	7	7	7	7
8	8	8	8	8	8	8
9	9	9	9	9	9	9

ASSIGNMENT NUMBER

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20

[RSVP]

LEVEL B GRID

RSVP FEEDBACK PROGRAM
FOR
INDIVIDUALIZED
ANALYSIS OF WRITING

DESIGNED BY
MIAMI-DADE COMMUNITY COLLEGE

SKILL AREA	CLASSIFICATION WITHIN SKILL AREA	
1. LEVEL OF PRESCRIPTION	Level B (IT IS NOT NECESSARY TO BUBBLE THE LEVEL ON THIS SHEET. THE FORM IS MEANT ONLY FOR LEVEL B.)	
2. POSITIVE REINFORCEMENT	1. Content - - original, creative, interesting 2. Well organized 3. Few mechanical errors 4. Encouragement for continued effort 5. Overall good paper - - 1,2,3, combined	1 2 3 4 5
3. FRAGMENT	1. Dependent or subordinate clause used as a sentence 2. Verbal phrase used as a sentence 3. Omission of subject or verb	1 2 3 4 5
4. FUSED SENTENCE	1. Comma splice - - misuse of comma between sentences 2. Run-on	1 2 3 4 5
5. SUBJECT/VERB AGREEMENT	1. Singular subject/plural verb, plural subject/singular verb 2. Problem with indefinite subject 3. Object of preposition mistaken for subject 4. Problem with inverted subject and verb 5. Singular collective subject/plural verb	1 2 3 4 5
6. VERB USAGE	1. Shift in tense 2. Overuse of passive voice 3. Misuse of principal parts of irregular verbs	1 2 3 4 5
7. PRONOUN	1. Vague or ambiguous reference 2. Lack of agreement with antecedent 3. Shift 4. Misuse of nominative, possessive, and objective cases	1 2 3 4 5
8. PUNCTUATION	1. Misuse or omission of semi-colon 2. Misuse or omission of hyphen 3. Misuse or omission of apostrophe to indicate possession 4. Misuse or omission of quotation marks	1 2 3 4 5
9. COMMA	1. Omission of commas to separate items in a series 2. Unnecessary use of comma 3. Omission of comma after introductory modifier 4. Omission of commas with interrupters - - parenthetical expressions, appositives 5. Omission of comma to separate two main clauses joined by coordinating conjunction	1 2 3 4 5
10. SPELLING	1. Rule-related errors 2. Errors related to mispronunciation	1 2 3 4 5
11. DICTION	1. Meaning not clear 2. Wordiness, redundancy, deadwood 3. Nonstandard words - - slang, colloquialism, jargon, invented words 4. Problem with connotation	1 2 3 4 5
12. SYNTAX	1. Ambiguous or unclear word order 2. Mixed construction 3. Lack of parallelism 4. Misuse of idiom 5. Misuse of preposition	1 2 3 4 5
13. UNITY AND COHERENCE	1. Lack of transition(s) 2. Lack of related sentence patterns 3. Digression(s)	1 2 3 4 5
14. METHOD OF DEVELOPMENT	1. Inadequate definition 2. Inadequate description 3. Inadequate classification 4. Inadequate comparison/contrast 5. Inadequate examples, illustrations, reasons, details	1 2 3 4 5
15. PLANNING AND WRITING THE COMPOSITION	1. Too broad a topic 2. Inadequate thesis 3. Lack of logical organization 4. Title inadequate 5. Insufficient proofreading and editing	1 2 3 4 5
16. MODIFIER	1. Dangling 2. Misplaced 3. Misuse of comparatives and superlatives	1 2 3 4 5
17. SUBORDINATION COORDINATION	1. Choppy sentences 2. Stringy sentences - - overcoordination 3. Incorrect emphasis of non-subordinate ideas 4. Incorrect coordination of non-coordinate ideas	1 2 3 4 5
18. OUTLINING	1. Illogical relationships among ideas 2. Inconsistent format 3. Insufficient generation of ideas	1 2 3 4 5
19. SPECIAL PARAGRAPHS	1. Inadequate introductory paragraph 2. Inadequate developmental paragraphs 3. Inadequate concluding paragraph	1 2 3 4 5
20. LOGIC	1. Faulty generalization(s) 2. Circular argument 3. Non sequitur 4. Oversimplification	1 2 3 4 5

FEED THIS DIRECTION

FORM 2131 MDC

SCAN-TRON®

⑦

LEVEL C

There seems to be an increasing trend in America today that as the times get tougher, the emphasis lies on division rather than unity. Back in the wild west when the threat of Indian attack was lurking, the wagons of a wagon train would form a circle so as to enjoy some security in their numbers. In this manner, these early settlers could defend themselves on one side rather than always looking back over their shoulders. ~~History points~~ A study of history shows that, in order to conquer with greater ease, you divide, and elinimate the weakened segments.. And yet today in America, with the fear of future increasing at a feverish pitch, must groups appear to be alienating themselves from all others even slightly different ~~after~~ from ~~to~~ their "kind."

"Trend... that...." makes an awkward sentence.

capital letter

use of commas

poor diction.

In the news recently, we have seen the Klan gaining strength and even legitimacy in many parts of the country. The Blacks and the Jews appear to be on opposing sides of a widening aft in a splintering alliance. Conservative politicians are gaining support by endorsing the elimination of many public service programs just at a time when economics indicates that these very programs are to be increasingly necessary. One might ask what factors are encouraging these deviations from common sense.

This paragraph could use a topic sentence at the beginning to serve as a transition from the introduction and to help tie the paragraph together.

One factor is possibly the trend to point out the differences rather than the similarities. Poor Hispanics and , poor whites, and poor blacks are at odds because they concentrate on slight differences in their cultural background,

between what? finish the sentence

use of commas

rather than on the seemingly unifying factor of the economics and the problems that go along with being poor. Another related factor is that most people today get their neatly packaged view of the world around them through the modifying eye of the news media. This media is in fragments itself, each part fighting desperately for a larger slice of the public pie. Larger exposes is gained not by harmony, but rather encourages dissonance. If all is at harmony with the Miami Dolphins except that Don Shula had a few choice words to exchange with Joe Robbie, all we will hear about on the newscasts is a rehash of this small amount of disharmony, examined and reexamined with words chosen to color the story to whatever view the newscaster wants you to hear.

It is easy to find flaws and problems; that is why it's harped upon so often. The real challenge is to find harmony and unity among the chaos around us.

New Paragraph

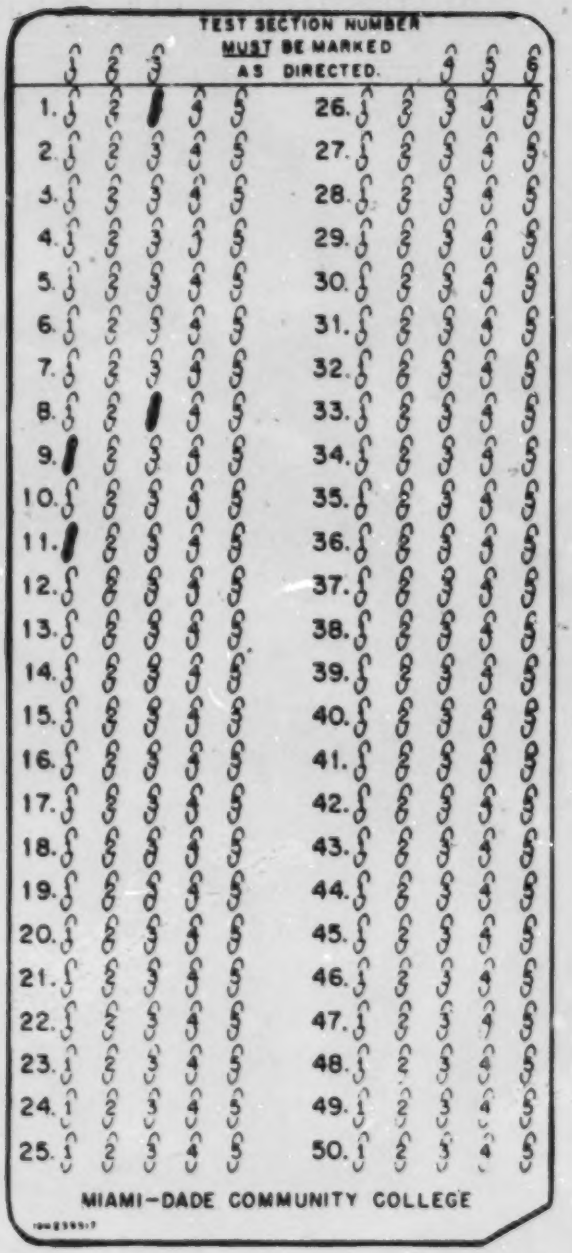
Expand this paragraph

"Media" is plural

parallelism

they are

For an impromptu class writing, I think you've come up with a stimulating subject supported with some interesting ideas. In order to present your topic in a sharper fashion, you need to TIGHTEN your sentences to remove wordiness and awkwardness. The material I'm giving you to read should help you to understand how you could improve the areas I've marked in this paper.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MIAMI-DADE COMMUNITY COLLEGE

Example of LEVEL C Letter

INDIVIDUALIZED ANALYSIS OF WRITING
MIAMI-DADE COMMUNITY COLLEGE

ASSIGNMENT I
Sep. 6, 1979

STUDENT #: 0000052

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT I.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .

1

PUNCTUATION: OMISSION OF COMMAS TO ENCLOSE

1) PUNCTUATION IS TO WRITING WHAT PAUSES AND INFLECTIONS ARE TO SPEAKING; IF WE DID NOT USE THESE DEVICES, OUR IDEAS COULD NOT BE SEPARATED INTO DISTINCT PARTS, AND THEY COULD NOT BE RELATED TO ONE ANOTHER IN A MEANINGFUL ORDER--CERTAINLY A NECESSARY PROCESS IF WE ARE TO COMMUNICATE CLEARLY WITH ONE ANOTHER. 2) BESIDES PERIODS, THE MAIN PUNCTUATION MARKS WE USE ARE: COMMAS, TO SEPARATE OR ENCLOSE SENTENCE ELEMENTS; SEMI-COLONS, TO SEPARATE PHRASES OR CLAUSES; COLONS, TO INTRODUCE OR ENUMERATE WORDS, PHRASES, OR CLAUSES; AND DASHES AND PARENTHESES, TO ENCLOSE A WORD OR GROUP OF WORDS. 3) PUNCTUATION MARKS INDICATE TO THE READER, WHO RELIES ON CONSISTENTLY USED AND COMMONLY UNDERSTOOD CUES FROM THE WRITER, WHERE ONE COMPLETE THOUGHT ENDS AND ANOTHER BEGINS; MOREOVER, THEY INDICATE THE STRUCTURAL RELATIONSHIPS OF THE PARTS OF EACH SENTENCE. 4) FOLLOWING ARE SOME GUIDELINES TO HELP YOU UNDERSTAND, RATHER THEN FEAR, THE FUNCTIONS (OF CONVENTIONAL USES) OF VARIOUS PUNCTUATION MARKS, SO YOU CAN INCORPORATE THEM INTO YOUR WRITING--WITH AS MUCH AS YOU PAUSE AND INFLECT WHEN YOU SPEAK--TO HELP ORGANIZE AND PRESENT YOUR SENTENCES CLEARLY.

THE EASIEST WAY TO KNOW WHEN TO USE A COMMA IS TO UNDERSTAND SENTENCE STRUCTURE--THAT IS, TO BE ABLE TO DISTINGUISH AN INDEPENDENT OR MAIN CLAUSE FROM A DEPENDENT OR SUBORDINATE CLAUSE AND TO KNOW WHEN ELEMENTS (WORDS OR PHRASES) OF A SENTENCE ARE COORDINATE. COMMAS ARE USED WITHIN A SENTENCE:

I. TO ENCLOSE A NONRESTRICTIVE PHRASE OR CLAUSE, WHICH IS NOT ESSENTIAL TO THE MEANING OF THE SENTENCE AND COULD, THEREFORE, BE OMITTED WITHOUT CHANGING THE BASIC MEANING OF THE SENTENCE, AS IN SENTENCE # ABOVE. USUALLY, NONRESTRICTIVE WORD GROUPS BEGIN WITH "WHICH." A RESTRICTIVE PHRASE OR CLAUSE, HOWEVER, IS NOT ENCLOSED BY COMMAS BECAUSE IT COULD NOT BE OMITTED WITHOUT SERIOUSLY CHANGING THE MEANING OF THE NOUN. USUALLY RESTRICTIVE WORD GROUPS BEGIN WITH "THAT."

I. TO ENCLOSE TRANSITIONS. (SEE THE WORDS "THEREFORE" AND "HOWEVER"

ABOVE.)

3. TO ENCLOSE CONTRASTING WORDS OR PHRASES, AS IN SENTENCE 4 (RATHER THAN FEAR) IN THE SAMPLE PARAGRAPH ABOVE.

4. TO ENCLOSE NON-RESTRICTIVE APPOSITIVES (PARENTHETICAL OR EXPLANATORY WORDS OR WORD GROUPS):
SOME WRITERS, BEING POORLY TRAINED, ARE UNSKILLED IN THE USES OF PUNCTUATION.

.....

1

SENTENCE: FAULTY SYNTAX

SYNTAX REFERS TO THE GRAMMATICAL ARRANGEMENT OF WORDS, PHRASES, AND CLAUSES. WHEN THE RELATIONSHIP OF WORD GROUPS IN A SENTENCE IS AMBIBUOUS OR UNCLEAR, THE SENTENCE CONSTRUCTION MAY BE "MIXED," OR THE SENTENCE MAY LACK PARALLELISM; IN EITHER CASE, THE SYNTAX IS SAID TO BE FAULTY.

JOGGING HAS BECOME A POPULAR FORM OF EXERCISE ALL ACROSS AMERICA. NOW MORE AWARE THAN EVER OF THE IMPROTANCE OF REGULAR PHYSICAL EXERCISE, PEOPLE FROM ALL WALKS OF LIFE--YOUNG AND OLD, RICH AND POOL, URBAN AND RURAL--HAVE TAKEN UP THE SPORT. ALMOST EVERYWHERE, MEN, WOMEN, AND CHILDREN CAN BE SEEN PUFFING UP HILLS, RUNNING THROUGH PARKS, DASHING ACROSS STREETS, AND FINALLY CLOSING IN ON THAT LAST HUNDRED YARDS OR THREE MINUTES, AND THE MAIN REASON THEY JOG, MANY TO THE POINT OF EXHAUSTION, IS THAY THEY WANT TO MAINTAIN GOOD HEALTH AND A TRIM APPEARANCE.

IN THE ABOVE PARAGRAPH, NOTICE HOW THE SENTENCES ARE CONSTRUCTED CAREFULLY FOR EMPHASIS AND CLARITY.

1. CLOSELY RELATED SENTENCE ELEMENTS APPEAR IN ORDER. FOR EXAMPLE, THE ADVERBIAL PHRASE "NOW MORE AWARE THAN EVER OF THE IMPORTANCE OF REGULAR EXERCISE" IS PLACED AT THE BEGINNING OF THE SENTENCE BECAUSE IT MODIFIES THE SUBJECT "PEOPLE."

2. WORD GROUPS RELATE TO EACH OTHER ACCORDING TO STANDARD PATTERNS OF USAGE. FOR EXAMPLE, IN THE LAST SENTENCE, THE SUBJECT "REASON" AND THE VERB "IS" ARE CORRECTLY FOLLOWED BY A NOUN CLAUSE, "THAT THEY WANT TO MAINTAIN...." IT IS INCORRECT TO SAY, "THE REASON IS BECAUSE...."

3. SENTENCE ELEMENTS ARE BALANCED TO INCREASE THEIR EMPHASIS, AND WORD GROUPS THAT SERVE THE SAME GRAMMATICAL FUNCTIONS ARE PUT IN THE SAME FORM TO INSURE CLARITY; THEY ARE, IN OTHER WORDS, PARALLEL. FOR EXAMPLE, THE CHARACTERISTICS OF THE "PEOPLE FROM ALL WALKS OF LIFE" ARE EXPRESSED IN BALANCED PAIRS OF ADJECTIVES: "YOUNG AND OLD, RICH AND POOL, URBAN AND RURAL." ALSO, THE ACTIVITIES OF THE RUNNERS ARE ALL EXPRESSED IN THE SAME VERB FORM: "PUFFING...," "RUNNING...," "DASHING...." AND "CLOSING...."

AS YOU CAN SEE. SYNTAX PLAYS A VERY IMPORTANT PART IN COMMUNICATING YOUR MESSAGE.

.....

1

DICTION: INAPPROPRIATE BECAUSE OF INEXACTNESS, WORDINESS, USAGE OF NONSTANDARD WORDS, PROBLEM WITH CONNOTATION

DICTION, WHICH REFERS TO WORD USAGE, SHOULD BE AN IMPORTANT CONCERN FOR YOU AS A WRITER; IF YOU DO NOT CHOOSE APPROPRIATE WORDS, YOUR MEANING

IS LIKELY TO BE MISCONSTRUED OR IGNORED. MAKING CAREFUL WORD CHOICES MEANS, FIRST, PAYING ATTENTION TO THE PRECISE MEANING OF A WORD IN CONTEXT AND, SECOND, PUTTING WORDS TOGETHER ECONOMICALLY.

1. WORDS ARE MORE OR LESS "ABSTRACT" OR "CONCRETE" DEPENDING ON HOW EXACT AND SPECIFIC THEY ARE. FOR EXAMPLE, "BEAUTY," "JUSTICE," AND "RIGHT" ARE ABSTRACT AND HAVE DIFFERENT CONNOTATIONS TO DIFFERENT PEOPLE, WHILE "DOOR," "LAKE," AND "RED" ARE CONCRETE BECAUSE THEY EVOKE SIMILAR MENTAL PICTURES. SINCE ABSTRACT WORDS ARE MORE LIKELY TO BE INEXACT, THEY SHOULD BE BALANCED BY CONCRETE WORDS THAT OFFER SPECIFIC MEANINGS. ALSO, NONSTANDARD WORDS--THOSE CONSIDERED SLANG, REGIONAL, ILLITERATE, OR OBSOLETE--SHOULD BE AVOIDED BECAUSE THEIR USE IS INAPPROPRIATE IN FORMAL WRITING; THEIR MEANING IS NOT LIKELY TO BE FAMILIAR TO A GENERAL READER.

2. PUTTING WORDS TOGETHER ECONOMICALLY MEANS CONSTRUCTING SENTENCES IN WHICH EVERY WORD COUNTS OR, CONVERSELY, NO WORD IS WASTED. FOLLOWING ARE SOME SENTENCES WITH SUGGESTED REVISIONS TO REMOVE WORDINESS:

   --THE DECISION OF THE COMPANY TO EXPAND OR CONTRACT THE COMPANY'S SIZE DEPENDS MAINLY ON THE PROFIT OR LOSS SHOWN ON THE INCOME STATEMENT.

   -- A COMPANY'S DECISION TO EXPAND OR CONTRACT DEPENDS ON ITS PROFIT OR LOSS.

   --JOGGING IS A SPORT THAT IS VERY POPULAR.

   --JOGGING IS POPULAR.

   --THIS PICTURE IS A PICTURE OF A HALLWAY WITH DOORS ON BOTH SIDES AND ONE AT THE END OF THE HALLWAY.

   --THIS PICTURE SHOWS A HALLWAY WITH DOORS ON BOTH SIDES AND ONE AT THE END.

ECONOMY IN WRITING IS WORTH STRIVING FOR BECAUSE IT ELIMINATES NEEDLESS REPETITION AND CONVEYS MEANING MORE DIRECTLY AND VIVIDLY.

.....

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PROCTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

RSVP Feedback Program for Individualized Analysis of Writing

LEVEL C GRID

RSVP

		1	2	3	4	5
1	Level of Prescription			Level C		
2	Positive Reinforcement	Content original, creative, interesting	Language effectively used	Few mechanical errors	Style--clear, direct, forceful	
	Skill area*	Classification within Skill Area**				
3	Fragment	Fragment M				
4	Fused Sentence	Run on M				
5	Subject/verb agreement	Sing. sub/plur. verb, plur. sub sing. verb * M	Problem with indefinite subject M	Obj. of prep. mistaken for subject	Problem with inverted subject and verb M	
6	Verb Usage	Shift in tense M	Ineffective use of voice M	The Subjanctive M		
7	Pronoun	Vague or ambiguous reference M	Misuse of relative pronoun M			
8	Punctuation	Misuse or omission of semi colon, colon M	Omission of commas to separate M	Omission of commas to enclose M	Misuse of dash, parentheses M	Mispunctuation of titles in the text of a paper M
9	Sentence	Faulty syntax R	Faulty modification M	Faulty subordination, coordination R		
10	Spelling	Errors M	Positive reinforcement			
11	Diction	Inappropriate because of inexactness, wordiness, usage of nonstandard words, problem with connotation R	Trite, stilted, lifeless, inflated language R			
12	Style	Lack of sentence variety R	Inappropriate tone R	Inappropriate for selected audience R	Misuse of figurative language--mixed or incongruous metaphor, faulty figure of speech, false analogy	
13	Narrative	Inadequate because of problems with such elements as point of view, tense, pace, detail R	Positive reinforcement			
14	Persuasive Argument	Inadequate because of problems with such elements as examples, stance, diction R	Positive reinforcement			
15	Descriptive Writing	Inadequate because of problems with such elements as modifiers, details, diction R	Positive reinforcement			
16	Expository Writing	Inadequate because of problems with such elements as general and specialized information, support R	Positive reinforcement			
17	Literary Analysis	Inadequate because of problems with such elements as introduction, interpretation, quoted material R	Positive reinforcement			
18	Research	Plagiarism R	Faulty quotation(s) M	Faulty documentation --mechanical errors in bibliography and footnotes M	Sources lack variety --types, authorship, number R	
19	Organization	Introductory paragraph lacks style R	Lack of transitional words, sentences R			
20	Logic	Illogical assumption(s), opinion(s), conclusion(s), judgment(s) R	Positive reinforcement			

3-70 *Each skill area corresponds to an item number on a computer scoreable card such as a marksense card. **Each classification corresponds to one of the 5 options for an item. M refers to mechanics. R refers to rhetoric.

*including problem with either/or, neither/nor

LEVEL P

It's obvious from your paper that you really like football. In order to convey that feeling effectively to the reader, you need to work on the mechanics of your writing. We'll work on one skill at a time. When you master that one, we'll move on to another. The material I'm giving you to read should help improve your writing.

TOPIC:

MY FAVORITE SPORT AND WHY?

Football is my favorite sport. Why?

Because I love ~~too~~ (sp.) See ~~too~~ (sp.) teams — *noun plural* { *too, two, to*

fighting for the main object in the

game. the object is the football.

Protect the Ball ~~offend~~ the goal.

subject - verb agreement

each Team ~~feels~~ *it is* I ~~am~~ better than *the members*

the next. so I will Have to

Prove it. get out there and

fight! if you belive you are

the Best. getting out there on

a field in front of millions of

people to Show who is the

Best and running, falling, ~~tries,~~ *trying*

getting hurt is for Something

you ~~believing~~ *believe in* and that is the

football. I just love to See

no apostrophe

those Guy's play for the Ball.

Hold on to the Ball and don't

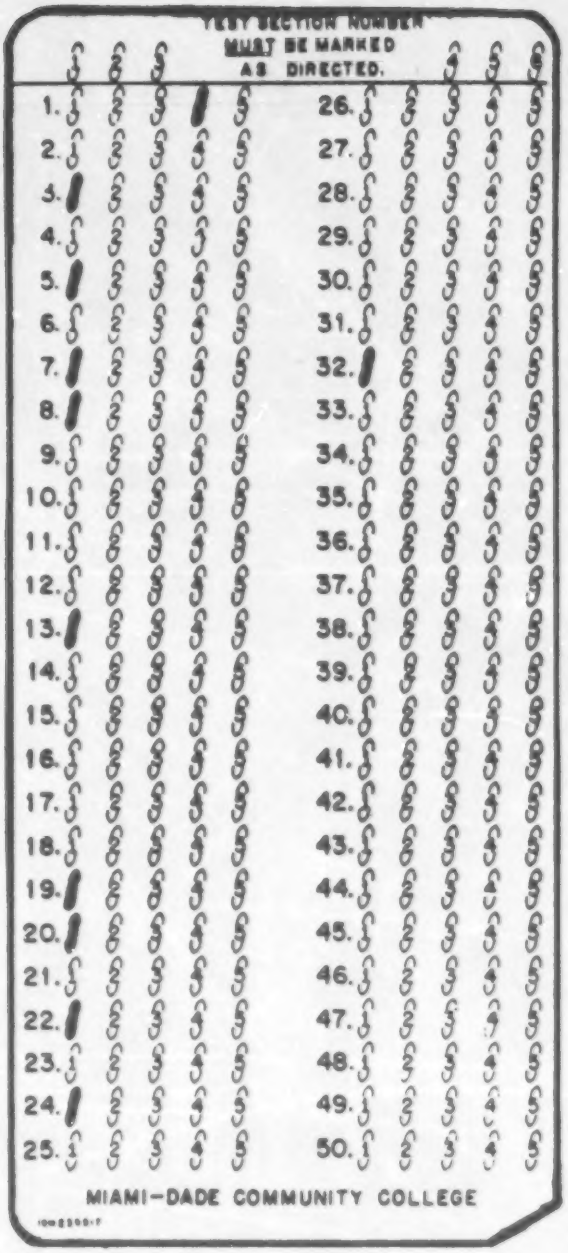
let go until you reach your

goal. I Love nothing better

than Football Because your

are really ~~Striveing~~ (sp.)

good word to emphasize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MIAMI-DADE COMMUNITY COLLEGE

INDIVIDUALIZED ANALYSIS OF WRITING
MIAMI-DADE COMMUNITY COLLEGE

ASSIGNMENT I
SEP. 6, 1979

STUDENT #: CCOCC96

THE NAME AND ADDRESS
OF THE STUDENT HAVE BEEN
REMOVED INTENTIONALLY.

DEAR STUDENT:

THANK YOU FOR TURNING IN ASSIGNMENT 1.

BELOW ARE SOME COMMENTS I AM HAVING YOU READ TO HELP YOU SEE WAYS TO IMPROVE YOUR WRITING.

. . . . . .

LEARNING TO RECOGNIZE A SENTENCE

READ THE FOLLOWING WORDS OUT LOUD:

GIRL THE THREW BALL THE

DO YOU HAVE TO STOP AND READ THEM AGAIN? PROBABLY YOU DO. BUT WITHOUT TOO MUCH DIFFICULTY, YOU CAN FIGURE OUT THAT THIS GROUP OF WORDS IS ABOUT A GIRL WHO THREW A BALL. PUT IN THEIR PROPER ORDER, THE WORDS SAY:

THE GIRL THREW THE BALL.

NOW STOP AGAIN FOR A MOMENT. THINK ABOUT WHAT YOU DID TO PUT THE WORDS IN ORDER. YOU ARRANGED THE WORDS SO THEY MADE SENSE. YOU MADE A SENTENCE. A SENTENCE HAS AT LEAST ONE SUBJECT AND ONE VERB AND EXPRESSES AT LEAST ONE UNIT OF THOUGHT. (THERE ARE A FEW TIMES WHEN THIS RULE CHANGES, BUT YOU CAN LEARN ABOUT THAT LATER ON WHEN YOU UNDERSTAND HOW SUBJECTS AND VERBS WORK.)

IT IS VERY IMPORTANT THAT YOU KNOW HOW TO USE SENTENCES TO TELL PEOPLE WHAT YOU WANT THEM TO KNOW. ALL WRITING IS BUILT WITH SENTENCES. SENTENCES CAN DO A GOOD JOB OF SHOWING PEOPLE YOUR IDEAS.

I

READ THE FOLLOWING SENTENCES AND NOTICE HOW WORDS ARE ADDED TO THE SUBJECT ("DOGS") AND THE VERB ("BARK"). ADDING WORDS MAKES THE SENTENCE TELL MORE EACH TIME:

DOGS BARK.

EVEN SMALL DOGS BARK.

EVEN SMALL DOGS BARK LOUDLY ENOUGH AT TIMES TO SCARE PEOPLE.

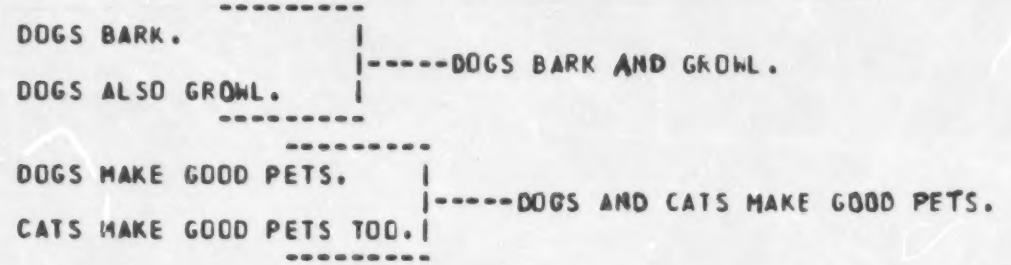
EVEN SMALL DOGS, WHICH OFTEN WEIGH ONLY FIVE OR TEN POUNDS,

BARK LOUDLY ENOUGH AT TIMES TO SCARE PEOPLE.

AS YOU CAN SEE, EVEN WHEN WORDS ARE ADDED TO THE SUBJECT AND VERB, THE BASIC SENTENCE IS STILL "DOGS BARK."

II

NOW TAKE A LOOK AT WAYS TO JOIN SENTENCES. NOTICE HOW THE CONNECTING WORD "AND" IS USED TO JOIN THE FOLLOWING PAIRS OF SENTENCES.



IN THE FIRST EXAMPLE, TWO VERBS ("BARK" AND "GROWL") ARE CONNECTED IN ONE SENTENCE. IN THE SECOND EXAMPLE, TWO SUBJECTS ("DOGS" AND "CATS") ARE CONNECTED IN ONE SENTENCE.

IN THE NEXT THREE PAIRS OF SENTENCES, NOTICE HOW THE CONNECTING WORD ("AND," "BUT," "SO") EXPRESSES A RELATIONSHIP BETWEEN THE TWO UNITS OF THOUGHT.

| DOGS SOMETIMES CHASE CATS. SOMETIMES THEY CHASE RABBITS.
| DOGS SOMETIMES CHASE CATS, AND SOMETIMES THEY CHASE RABBITS.

| PUPPIES PLAY A LOT. OLDER DOGS LIKE TO TAKE IT EASY.
| PUPPIES PLAY A LOT, BUT OLDER DOGS LIKE TO TAKE IT EASY.

| THE DOGS ARE HUNGRY. THEY BEG FOR FOOD.
| THE DOGS ARE HUNGRY, SO THEY BEG FOR FOOD.

IN EACH OF THESE EXAMPLES, TWO SENTENCES ARE JOINED. EACH SENTENCE HAS A SUBJECT AND A VERB AND EXPRESSES A UNIT OF THOUGHT. WHEN THE TWO SENTENCES ARE JOINED, THE NEW SENTENCE HAS TWO SUBJECTS AND TWO VERBS AND EXPRESSES A SECOND UNIT OF THOUGHT. DID YOU NOTICE WHERE THE COMMA IS PLACED IN THE NEW SENTENCES? CAN YOU PICK OUT THE SUBJECTS AND VERBS?

III

IF YOU STUDY ALL THE EXAMPLES IN THIS LESSON, YOU WILL SEE THAT TWO PUNCTUATION MARKS ARE USED TO HELP YOU RECOGNIZE THE SENTENCES. THESE MARKS ARE THE PERIOD(.) AND THE COMMA(,). PUNCTUATION MARKS TELL YOU WHAT TO EXPECT NEXT; THEY ARE LIKE ROAD SIGNS THAT HELP YOU DRIVE. WHEN YOU SPEAK, YOU CAN PAUSE. IN WRITING YOU MUST USE PUNCTUATION MARKS REGULARLY TO TELL THE READER WHEN TO SLOW DOWN AND WHEN TO KEEP GOING.

SOME PEOPLE HAVE THEIR PETS FOR A LONG TIME. THEY

PROBABLY KNOW HOW TO CARE FOR ANIMALS.

THE PERIOD AT THE END OF THE FIRST SENTENCE TELLS YOU THAT ONE UNIT OF THOUGHT HAS JUST ENDED AND THAT ANOTHER IS GOING TO BEGIN. THE PERIOD, LIKE A STOP SIGN, REQUIRES A FULL STOP.

YOU COULD JOIN THE TWO SENTENCES WITH A CONNECTING WORD ("AND," "BUT," "OR," "NOR," "FOR," "SO," "YET"):

SOME PEOPLE HAVE THEIR PETS FOR A LONG TIME, SO
THEY PROBABLY KNOW HOW TO CARE FOR ANIMALS.

DID YOU NOTICE THE COMMA IN FRONT OF THE CONNECTING WORD "SO"? A COMMA, LIKE A YIELD SIGN, REQUIRES A PAUSE. CAN YOU FIND A SUBJECT AND A VERB ON BOTH SIDES OF THE COMMA?

REMEMBER THAT IT IS VERY IMPORTANT FOR YOU TO KNOW HOW TO WRITE SENTENCES TO TELL PEOPLE WHAT YOU WANT THEM TO KNOW.

. . . . . .

I LOOK FORWARD TO SEEING YOUR NEXT ASSIGNMENT. KEEP WRITING AND WRITING, BECAUSE IMPROVEMENT COMES ONLY WITH PRACTICE.

SINCERELY,

THE FACULTY MEMBER'S NAME
HAS BEEN REMOVED INTENTIONALLY.

RSVP Feedback Program for Individualized Analysis of Writing

LEVEL P GRID

RSVP

	1	2	3	4	5
1. Level of prescription				Level P	
2. Positive reinforcement	Good ideas	Assignments handed in on time	Encouragement for continued effort	Clear handwriting	

Skill area*	Clarification within Skill Area
3. Fragment	Dependent or subordinate clause used as a sentence
4. Fragment	Verbal phrase used as a sentence
5. Fragment	Omission of subject or verb
6. Fused sentence	Comma splice -- misuse of comma between sentences
7. Fused sentence	Run-on
8. Subject/verb agreement	Singular subject/plural verb, plural subject/singular verb
9. Subject/verb agreement	Problem with indefinite subject
10. Subject/verb agreement	Object of preposition mistaken for subject
11. Subject/verb agreement	Problem with inverted subject and verb
12. Subject/verb agreement	Singular collective subject/plural verb
13. Verb usage	Shift in tense
14. Verb usage	Curtailed verb -- omission of "ed" ending
15. Verb usage	Misuse of principal parts of irregular verbs
16. Verb usage	Misuse of principal parts of irregular verb "to be"
17. Pronoun	Vague or ambiguous reference
18. Pronoun	Misuse of reflexive/intensive pronoun
19. Pronoun	Shift
20. Pronoun	Lack of agreement with antecedent
21. Pronoun	Misuse of nominative, possessive, and objective cases
22. Punctuation	Omission of end punctuation
23. Punctuation	Misuse or omission of apostrophe for possession
24. Punctuation	Misuse or omission of apostrophe in contractions
25. Punctuation	Misuse or omission of semicolon
26. Comma	Unnecessary use of comma
27. Comma	Omission of comma after introductory modifier
28. Comma	Omission of commas with interrupters -- parenthetical expressions, appositives
29. Comma	Omission of comma to separate two main clauses joined by coordinating conjunction
30. Spelling	Errors related to mispronunciation
31. Spelling	Incorrect separations or combinations of words
32. Diction	Incorrect formation of noun plurals
33. Diction	Commonly confused words
34. Syntax	Interrogatives
35. Syntax	Negatives
36. Syntax	Adverbial modifiers
37. Syntax	Ambiguous or unclear word order
38. Syntax	Mixed construction
39. Syntax	Lack of parallelism
40. Modifier	Dangling
41. Modifier	Misplaced
42. Subordination/coordination	Choppiness -- overuse of short declarative sentences
43. Subordination/coordination	Stringy sentences -- overcoordination
44. Subordination/coordination	Incorrect emphasis of non-subordinate ideas
45. Subordination/coordination	Incorrect coordination of non-coordinate ideas

Bubble option 1 only for items 3 - 45 to indicate the presence of an error.

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1/79 *Each skill area corresponds to an item number on a computer scoreable card such as a marksense card.